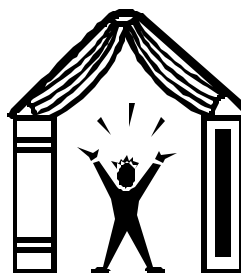




Arts In Education Program



2001-2003 Artists In Residence

Actors/Storytellers

Residencies offered:

Both residencies have many curriculum tie-ins and help students meet benchmarks of the Washington State Essential Academic Learning Requirements in the Arts.

Everyone Can Mime: (Grades K-12. Program is modified according to age group; the disabled, inmate populations, language arts classes, and PE)

An introduction to the art form of mime and drama. Through this residency, students will learn the history and current uses of mime and drama—from stage and screen to court room and job interview. Grade four and above will learn how to create their own performance pieces, and voice can be added as the residency progresses. Grade three and below will act out fairy tales, nursery rhymes, and books they have read.

Materials needed: None for most residencies; artist can provide all the materials. If use of make-up is desired, the school can purchase it, or the artist can supply it for a fee.

Discover the Clown in You: (Grades 4-12)

An introduction to the art form of clowning. Students will learn clown and circus skills while learning about the roles of clowns in societies around the world and throughout history and art. Some of the skills learned are character development techniques, juggling, object balancing, mime, acting, comic timing, and how to create a comedic piece. Students will start to discover their own clown persona and can learn make-up and costuming if desired.

Materials needed: None for most residencies; artist can provide all the materials. If use of make-up is desired, the school can purchase it, or the artist can supply it for a fee.

Geographic areas: Entire state.

Availability: Not available early September or late October 1999.

Curriculum integration:

Physical education, art, language arts, drama, reading, social studies, history, science, communication.

Teacher workshops:

Everyone Can Mime

The why, the how-to, and follow-up activities are presented, as well as how to use the skills in other curricular areas.

Discover the Clown in You

The why and how to teach clown and circus skills and a brief history are presented. How these skills can be used in physical education, film classes, or social studies is presented, as well as connections to the Essential Academic Learning Requirements in the Arts.

Community outreach:

From years of touring, Alter has created over 20 outreach services from which any community may choose. Examples are a performance followed by a community workshop for all ages or a lecture on "Humor In the Workplace" for a business, social service agency, or club. Students could help in the community performance if desired.

The Artist:

Albert Alter has toured with Ringling Bros. and Barnum & Bailey Circus as a clown, has performed with the Oregon Symphony on television, has opened for the Smothers Brothers, and has taught residencies and workshops for 21 years. Alter was the first assistant director of Ringling Bros. and Barnum & Bailey Clown College in Tokyo, Japan. Besides touring throughout the US, he tours internationally to Canada and Japan with the BoZoArtZ Duo, a comic singing recital; with Alter & Reece, an educational clown show; with Albert an Angel, a physical comedic vaudeville show; and in his solo shows OOPS! and An Evening With Mario. He recently released three self-produced video tapes on physical comedy. Alter also conducts "Humor In the Workplace" lectures for corporations, social service agencies, trade groups, and health care professionals. As preparation for the preceding, he holds a BS degree in chemical engineering from the University of Notre Dame.

Residencies offered:

Because students retain more when using their minds and bodies, the artist has been working with teachers to design residencies that integrate theater arts and movement with classroom studies. These residencies are great bonding experiences that explore group dynamics and individual responsibility.

It's Alive!: (Grades 3-12)

The Civil War, westward movement, ancient Greece, and resource conservation can all come to life in this residency. Students learn skills in theater arts as they create a play that makes real connections to historic and current events. Students will write dialogue, learn lines, inhabit characters, and stretch their imaginations to create compelling images for a short performance.

Materials needed: None.

Snapshots Studies: (Grades 3-12)

Students and teachers participate in fun, hands-on activities that teach theater arts skills and reinforce what they're learning in class.

Materials needed: None.

Acting Is Doing: (Grades 3-12)

The artist will work with students at all levels to teach theater arts skills that improve mind/body coordination, expose students to public performing, and boost self-esteem. Whether working with plays the class has chosen, creating plays based on books that are being studied, or improvising, these classes will focus on building character, physicality, and communication.

Materials needed: None.

Geographic areas: All.

Availability: Most months of the year. Can work six consecutive weeks within a 60-mile radius of Seattle and two consecutive weeks beyond the 60-mile radius.

Curriculum integration:

Language arts, history, humanities, geography, social studies, physical education, and science.

Teacher workshops:

A fun, non-intimidating, hands-on approach to learning games and activities that are useful in the classroom setting. This includes ideas for integrating drama into other areas of study and creating simple classroom dramas. Handouts with descriptions of activities and resource material will be available.

Community outreach:

Possibilities include: a community performance of "Mirette and Bellini", an award winning play written and performed by the artist and produced by One World Theatre, student performances for a school assembly and parents, a tour to other nearby schools to perform student plays, or an after school or Saturday workshop for all ages.

The Artist:

Cane is a professional actress, director, and writer. She is co-artistic director of One World Theatre, a Seattle-based performance ensemble that has toured inventive plays to over 35 communities throughout the northwest, Canada, and the world since 1988. The style of theatre she creates is very physical and makes use of choral movement and transformational techniques that maximize ideas initiated by the creative impulse. As director of One World Theatre's Education Program, Cane has designed, implemented, and taught in schools and community centers in SeaTac, Seattle, Federal Way, Kent, Republic, Twisp, Winthrop, Curlew, Mallot, and Omak. She approaches teaching and acting with genuine energy and enthusiasm. Cane has a BA in theater from Louisiana State University and is a mother and active PTA member.

Residencies offered:

Storytelling and Story Writing: (Grades K-12, college, correctional facilities, and at-risk youth)

Students will work with original stories, family histories, tall tales, and traditional folk tales. They will be guided through a series of activities that develop characterization, dialogue, movement, visualization, and memory skills, and they will gain experience performing both oral and written narratives.

Materials needed: Drawing paper, felt pens, tape recorder, tapes, TV, VCR. Special workshops require additional supplies that can be arranged for in advance.

Native American Storytelling Traditions: (Grades K-12, college, correctional facilities, and at-risk youth)

As students explore the cultural origins of traditional stories, they will be introduced to Northwest Native American language and storytelling traditions. They will learn mythic stories, stories of daily life, and oral history accounts.

Materials needed: Drawing paper, felt pens, tape recorder, tapes, TV, VCR. Special workshops require additional supplies that can be arranged for in advance.

Art in Nature, Art in Every Day Life: (Grades K-12, college, correctional facilities, and at-risk youth)

In a series of integrated workshops, Native American stories and cultural traditions will be tied into natural history, music, dance, and visual arts.

Materials needed: Drawing paper, felt pens, tape recorder, tapes, TV, VCR. Special workshops require additional supplies that can be arranged for in advance.

Medieval Ballads, Legends & Illuminated Manuscripts: (Grades K-12, college, correctional facilities, and at-risk youth)

Students will solve and create riddles, tell riddle tales, create original stories based on Arthurian legend, ballads, lyrics, and fragments from medieval manuscripts. Working as bards and scribes, they will create intricate manuscripts as they tell, draw, and write their tales.

Materials needed: Drawing paper, felt pens, tape recorder, tapes, TV, VCR. Special workshops require additional supplies that can be arranged for in advance.

Myths and Magic, Writing and Storytelling: (Grades 9-12)

Advanced workshops in mythic narrative and personal narrative. In this panorama of ancient mythology to modern fantasy writing, students will immerse themselves in the task of myth making. They will turn the descriptive language of natural history field guides into poems and bestiaries of mythological creatures. Working to develop illuminated manuscripts of stories and writing, they will write and tell modern-day myths.

Materials needed: Drawing paper, felt pens, tape recorder, tapes, TV, VCR. Special workshops require additional supplies that can be arranged for in advance.

Geographic areas: All.

Availability: Any.

Curriculum integration:

Stories open up new awareness when applied to various subjects, including language, literature, history, social studies, music, dance, visual arts, science, and natural history.

Teacher workshops:

Teachers will be given resource materials to help them integrate storytelling into the curriculum and explore their own potential as storytellers. Topics include: the role of storytelling, its cultural and folk origins; developing an integrated arts curriculum; orality and literacy; Native American Poetics; and narrative and poetry writing.

Community outreach:

Outreach activities include storytelling performances and workshops at festivals, galleries, libraries, and community events. Community members or families can participate in oral history projects. Collaborations with other artists or members of Native American communities is possible.

The Artist:

Rebecca Chamberlain holds an MA degree in English literature with an emphasis on medieval literature, oral narrative, and Native American poetics. She has presented scholarly papers at national conferences, and her publications include: *The Return of the Rainwater Baskets: A Resource Guide on Washington State History*; *The Work of the Winds: A Wetlands Resource Guide*; *A Northwest Guide to Ethnobotany*; and *Sharing the Circle: Native Music of Washington State*. Chamberlain has performed extensively, and her performance-art work includes Native American storytelling traditions in Washington State. She has conducted interviews with elders from both eastern and western Washington; and due to her work with Vi Hilbert on language and storytelling traditions of Puget Sound, she is an honorary member of the Upper Skagit Tribe. Chamberlain teaches storytelling, literature, arts education, and environmental studies for The Evergreen State College, Lesley College, Seattle Pacific University, and Western Washington

Residencies offered:

Residencies can be adapted to suit the needs of each class.

Play Production: (Grades K-6)

This residency utilizes scripts developed by Gerke, which are adaptations of folktales from around the world.

Materials needed: Empty space; materials for props, sets, and costumes.

Fairytales & Fables: Fundamentals and Fractures: (Grades 4-6; all levels of ability and disability, including adults)

In this residency students study dramatic structure by creating performances of their own “fractured” fairytales. In addition, they work on basic performance skills using “story theater” renditions of Aesop’s fables.

Materials needed: Empty space; materials for props, sets, and costumes.

Role Drama: (Grades K-6)

A residency in which students develop an original drama, this exercise helps students develop skills in collaboration, creativity, playwriting, and basic performing, as well as explore curricular subjects via drama. (Focus is on the process that students experience rather than the performance.)

Materials needed: Empty space; materials for props, sets, and costumes.

Geographic areas: Puget Sound region; within a 30-mile radius of Seattle.

Availability: 1-3 days per week, most weeks of the school year; 5 days per week for up to three consecutive weeks for certain weeks of the school year (with a limited schedule).

Curriculum integration:

Social studies, language arts, music, foreign language, dance, and movement. In addition, role dramas can also integrate other curricular subjects such as history, science, math, or civics.

Teacher workshops:

The workshop focuses on teaching teachers how to use drama to explore and expand curricular subjects; to increase the “social health” of a class via creative collaboration; and to help students develop the mental, social, kinesthetic, artistic, and personal skills that are integral to the study of drama.

Community outreach:

An informal performance or demonstration of drama class activities is held at the end of the residency and is attended by parents and other students.

The Artist:

Pamela Gerke is artistic director and playwright for Kids Action Theater (KAT) in Seattle. Since founding KAT in 1988, she has written and/or directed over thirty children's plays. In addition, she has been a composer, arranger, and conductor for several other shows and choirs. Gerke is the author of *Multicultural Plays for Children, Grades K-6* (in 2 volumes), and two drama curriculum books for grades K-1 and 2-3, as well as co-author of *Movement Stories for Children*. She has taught art at several elementary schools and is currently writing new plays and musicals for children. She received a K-12 teaching credential from Pacific Oaks College in 1985.

Residencies offered:

In a 10-day or longer residency, Hamilton is prepared to work with students of different ages and abilities. During his 13 years of teaching, he has developed more than ten tried and tested residency programs, including the following.

The Orphan Train: (Grades K-12)

Students review photos, newspapers, and historical documents about extreme poverty and homelessness in New York City (1890 - 1920) and about the work of Charles Loring Brace to round up and send homeless children cross country to be adopted. In history-based role plays, writing exercises, and improvs, students imagine, become, and interact as wealthy citizens, homeless urchins, Samaritans, and prospective parents and adoptees, writing letters to long lost friends and family members.

Materials needed: None.

Basic Acting and Improv: (Grades K-12)

Students build confidence and self-esteem through accomplishment in theater games while at the same time developing their movement, coordination, and concentration skills. Working in small groups, students develop listening skills and cooperation through problem solving games. Students use mental images, memories, language, and movement to create characters, relationships, and scenes. This residency culminates in a performance. Advanced Acting and Improv is available for older and/or more experienced students.

Materials needed: None.

Other residencies offered: (Grades K-12)

Play Production/Acting With Scripts, scheduled during rehearsals of a school play; The Hero, Acting & Understanding Shakespeare (or Moliere, or Beckett); The Famous Person, Story Theatre; Clowning and Circus Skills; and Storytelling. Hamilton works with teachers to select activities most suitable to the students' age, experience, and the time allowed.

Materials needed: None.

Geographic areas: All.

Availability: Most months.

Curriculum integration:

Theater, drama, English, ESL, foreign language (especially Spanish and French), PE, creative writing, music, art, philosophy, psychology, and history.

Teacher workshops:

This is a hands-on workshop, teaching integration of the arts into the curriculum through the use of role playing, creative problem-solving games, group process games, and games designed as a stimulus and prelude to creative writing. Teachers will move around, make funny noises, and actually play the theater games themselves.

Community outreach:

Possible outreach events include: an evening performance of Hamilton and students; student performances at senior centers, nursing homes, or hospitals; an original Hamilton one-man show; a discussion or a workshop in acting or play writing.

The Artist:

DJ Hamilton is an experienced actor, director, playwright, and teacher, who studied with Michael McClure, RN Sandberg, Julian Schembri, and Diane Schenker and toured the US, Canada, and Mexico as a clown/juggler. He has worked with ACT, Annex, The Empty Space, KCTS-TV, Seattle Children's Theater, New City Late Night, Seattle Public Theater, Floating World Circus, the Seattle Rep, and Centrum Foundation. He founded and serves as artistic director of Theatre Babylon, a non-profit theater company operating a year-round performance facility dedicated to the development of new work by Northwest artists. In both his own company and his work with students, his primary focus is the development of original plays and performance pieces. Hamilton has taught at more than 70 schools throughout Washington State as one of the most requested artists in the Washington State Arts Commission's residency program. He is a current Seattle Repertory Theatre artist in residence and recently received a fellowship to attend Northwestern University as a Summer Speech Fellow.

Residencies offered:

Ten Day Residency Outline (Grades K-12)

First Week: Instruction in mime illusions and technique, clown characterization and scene work, mask performance, physical comedy, and improvisation. Each class includes warm-up exercises, technique instruction, group and individual improvisation, and movement exercises. Second Week: Review of technique, as well as directed mime, clown, and mask performances. The two-week residency culminates in a 45-minute student performance directed by the artist and suitable for an all-school assembly.

Materials needed: Outlet for tape deck; empty space in large room, gym, or cafeteria.

Geographic areas: Flexible, statewide.

Availability: September through June.

Curriculum integration:

Science, math, history, creative writing, music, art, and physical education.

Teacher workshops:

Teachers will receive a brief history of the artist's background and training, as well as the history of mime. They will participate in a hands-on mime workshop with fun, non-threatening group exercises. This will enable teachers to experience what their students will be feeling in mime class and let them release their own sense of play.

Community outreach:

The final student performance is open to the public and generally attended by parents, relatives, and the student body and staff. Some schools request an all-school assembly in the afternoon and a second evening performance for family and friends.

The Artist:

Pam Pulver's style reflects a uniquely diverse and dynamic background. She completed a BA degree in theatre from Northwestern University, an MA in psychology from Washington State University, and training as an actress and mime in London. After a brief detour as a psychotherapist, Pulver concluded that the art of silence is preferable to psychobabble. She has been miming her own reality ever since. Pulver's global appeal is influenced by the hilarious mimics of Mexico City; the native children of the Alaskan bush, whom she has been teaching since 1984; and her work with Cirque du Soleil, which she considers the zenith of circus arts. Pulver has written and directed plays for Seattle Children's Theatre and a documentary for PBS, and she has appeared in numerous roles for stage, film, and television. She has extensive experience with special populations, and her extraordinary connection with children often transforms special needs into special gifts. Pulver currently performs and teaches through the Washington State, King County, and Alaska arts commissions.

Residencies offered:

Circus Arts and Song-writing: (Grades: Any, but the targeted grade levels are K-6)

You can transform your school into a giant one-ring circus, complete with original music! AND the following skills will be taught! Juggling—students will learn how to juggle with scarves and/or beanbags. Balancing—children will learn how to balance peacock feathers and create their own routines to music. Stilt-walking—students will engage in the basic technique on low stilts. Clowning—Severt will help students develop original clown routines based on what's happening in their own lives. Song writing—children will learn some basics about rhyme structure, phrasing, and where songs come from. The artist will demonstrate different styles of music then the children will write a song of their own, deciding what style it will be, what they want to write about, and hopefully, even what the melody will sound like. With Severt's expert guidance, the students will come up with all the lyrics for their own song. Finally, after writing, learning, and practicing the song, students will record their creation onto a cassette that the school will keep.

Materials needed: A blackboard or some other large surface to write on.

Junk Percussion Instrument Making & Playing: (Grades: Any, but the targeted grade levels are K-6)

Students will collect used items like containers and buckets, decorate them, and transform them into shakers and drums. They will then learn some basic rhythm patterns, dynamics, and how to hold a part while playing with a group. Students may divide into two groups—vocal and percussion—and write and perform their own song.

Materials needed: Collected items like plastic containers, buckets, tin cans, and sticks.

Geographic areas: Statewide.

Availability: All months.

Curriculum integration:

Many of the skills presented can help students develop eye-hand coordination, cooperation, strength, confidence, problem solving, reflexes, timing, and concentration. Severt stresses that the skills she teaches can, by themselves, help fill gaps in theater, physical education, and music in today's elementary schools.

Teacher workshops:

In the first hour, teachers will learn many of the circus skills that the students learn, including juggling, balancing, clowning, and performance technique. They also will learn how to teach their own students in a way that everyone experiences success (handout included). Instructions on how to make juggling equipment and junk percussion instruments will be provided. The second hour will be spent creating a short song, recording it, and discussing ways that the skills teachers just learned could be applied in the classroom.

Community outreach:

A community outreach event could be any one, or combination, of the following: a workshop in circus arts and/or song-writing that is open to the community; a performance by the students in a theater, school, or public facility like a retirement home; or a performance by the artist.

The Artist:

Uniquely dynamic, uniquely versatile, Linda Severt has enthralled audiences from Vancouver to Key West with a vibrant blend of music and physical comedy since 1987. Master of an astonishing range of musical instruments and theatrical techniques, Severt dazzles eyes and ears, fusing puppetry, song, juggling, drama, and clowning into solo performances of great originality and wit. As an accomplished ensemble performer and soloist, she is one half of the popular comic duo, The Firehouse Circus, and an equal fraction of the contemporary folk duo, Stella. Severt says of her teaching philosophy, "The primary goal of my teaching is for every student to feel excited about what they are learning, to experience success, and to go away with several new skills in which to express themselves. I also like to impart an appreciation of live theater and music through experiencing it. While maintaining control of students, I tend to approach teaching with the same playfulness and enthusiasm that I want the kids to experience. Another component of my teaching style is that I want kids to experience as much as possible. While being instructed in a particular activity, they are actively engaged in learning it and achieving it."

Residencies offered:

Writing an Opera Using Familiar Songs to Create an Original Plot: (Grades K-12, all populations)

An original "opera" will be produced by the target groups and presented during the last evening of the residency to parents and members of the community. The opera will be created using songs that the children already know and have memorized. The artist and students will create a plot by stringing the songs together with original recitative and/or dialogue. Choreography and movement along with original ostinatos played by the student orchestra on rhythm instruments will be added to enhance the story line. In addition, students will be in charge of creating costumes, masks, and scenery.

Materials needed: A spacious room with carpeting is preferred but not absolute. A piano will be necessary when learning music and for the final rehearsals for the school and evening assembly programs. Most materials needed can be found on site such as roll paper, paints, and rhythm instruments.

Involvement in the Communication Process of Music Theatre: (Grades K-12, all populations)

Younger students will benefit from this hands-on workshop that introduces them to the world of opera and musical theatre. The basics of performance—emotional expression, storytelling through song and movement on the stage—are presented by Suda and then put into practice by dividing the students into smaller groups and selecting several short pieces from opera and music theatre for them to perform. A timely theme is selected (historic, time of year, etc.) and then each group works out changes in lyrics and connects each song with dialogue. Additional Possibilities: For older students, Suda could develop a kind of master class theme for choral and acting students. She could work with them individually or in small groups in the area of vocal production and stage diction. She is also available to collaborate with other teachers for a multi-level production.

Materials needed: A spacious room with carpeting is preferred but not absolute. A piano will be necessary when learning music and for the final rehearsals for the school and evening assembly programs. Most materials needed can be found on site such as roll paper, paints, and rhythm instruments.

Geographic areas: Statewide.

Availability: With advance notice, up to six consecutive weeks within 50 miles of Arlington and two consecutive weeks if more than 50 miles from Arlington.

Curriculum integration:

Multicultural studies, foreign languages, math, social sciences, and history.

Teacher workshops:

Using theatre games and vocal exercises coupled with "hands-on" discussions of the conceptualization of all facets of the singing actor, this workshop would thoroughly explore and analyze the medium of musical theatre and how it could enhance the core curriculum. The major goals of the workshop are to experience first hand with the performing artist how the singing actor develops her craft and how these skills can be used as a valuable tool in the classroom.

Community outreach:

An original "opera" will be produced by the target groups. The plot will be created with several familiar songs and arias from grand opera by stringing them together with original recitative and/or dialogue. Suda will add choreography and movement. An orchestra will be chosen to play ostinatos and creative accompaniment on all sorts of rhythm instruments. Students will present the opera to the parents and community members during the last residency evening. Staff and teachers will be included in cameo roles. Dancers and narrators will also play an important part in the production. Children will learn how the arts of scene design, set construction, and mask making enhance their production.

The Artist:

As a singer Linda Suda has performed leading roles with the Tacoma Opera, Light Opera of Manhattan, Four Corners Opera, and St. Louis Opera Theatre. She has also performed outreach programs with Portland Opera, Tulsa Opera and has been a soprano soloist with the Northwest Chamber Orchestra and the Oklahoma Symphony. Suda has received many awards including the American Opera Award and was a finalist at the American Opera Center of Julliard and a regional finalist in the Metropolitan Opera Auditions. Suda has been an artist in residence in New York, Oklahoma, and Washington State. She has taught drama and vocal music at Holy Cross High School in Everett, Washington, for the past five years and directed/produced five fully-staged musicals. Most recently, Suda has been selected to direct and teach at the Village Theatre's Kids Stage at the Everett Performing Arts Center.

Phone:

E-mail: yewjean@aol.com

Residencies offered:

Once Upon a Time...: (Grades K-12, including at-risk youth and special education)

In this 10-day residency, students will learn how to develop and write a simple story from their own experience or a specific curriculum. They also will design and construct puppets that will become the characters of their stories. Through improvisation, students will begin to dramatize their stories, and by the end of the residency, they will have applied their imagination towards creative expression in a collaborative process.

Classroom art supplies, newspaper, recycled fabric, lightweight cardboard, wood dowels, glue gun and glue, found objects, and other miscellaneous craft items for decoration—like lace and felt.

Geographic areas: Washington State.

Availability: Year-round.

Curriculum integration:

Theater, drama, social studies, history, environmental studies, geography and cultures, literature, and mathematics.

Teacher workshops:

This is a hands-on workshop that focuses on how to integrate this art form into the curriculum. The artist will provide examples and work through a sample with teachers at the workshop. Teachers also will have a chance to make a simple puppet, and the history of puppetry will also be introduced.

Community outreach:

Aside from offering free, public performances by students and the artist, students will share what they have learned by offering workshops at their local libraries, other children's agencies, senior centers, hospitals, and other public gatherings.

The Artist:

Jeanette Oi-suk Yew has been involved with education and community outreach since 1996. She has worked with diverse populations at schools and organizations, including Rainier Valley Youth Theatre, the Everett School District, the Highline School District, and the Tacoma Art Museum. Oi-suk Yew utilizes her unique background in puppetry and theater design to teach children how to use common and economical materials and basic building techniques, like using papier-mâché to create wonderful puppets and sets. Although this is often a child's first exposure to hands-on creation of an art object, participation is always enthusiastic. During her residency with the Everett School District, the project enjoyed 100% participation.

Residencies offered:

Improvisational Theater and Language Arts Across the Curriculum: (Grades K-12, traditional and alternative)

Tailored to the needs and objectives of the students and the school, this residency helps students build sustainable platforms that will generalize to their school, work, and social lives. It is accomplished in an environment of humor, creativity, and collaboration, and is experiential. Your students will learn the core components of theater improvisation, creative writing and performance. Each class will begin with a series of exercises and games to introduce and refine spontaneity, body/voice/ breathe awareness, listening and communication, collaborative problem solving, and risk taking. Students also will gain skills in giving and receiving focus and trust. The second phase will introduce collaborative story telling, creating environments and characterization—animate and inanimate, status and emotional zone, gibberish, and beginning scene work. The students then will incorporate curriculum material into improvised stories, writings, scenes, inner voice, status, emotions, and movement to amplify and expand perspectives on class material. The residencies culminate in a class performance or works in progress.

Materials needed: Empty space, marker pens, and large sheets of drawing paper.

Geographic areas: Up to three consecutive weeks within a 60-mile radius of Spokane.

Availability: September to June.

Curriculum integration:

Language arts, social and political sciences, drama, creative writing, history, health sciences, speech, and relational/safety programs.

Teacher workshops:

The workshop includes an experiential learning of improvisational and language arts teaching skills to help teachers reach their classroom goals. It will mirror and expand on many of the experiences the students will have in their residency and illustrate ways to apply these experiences to support curricular goals.

Community outreach:

An outcome goal and school/community outreach project will be decided at the beginning of each residency. Options include school or community performances, works in progress, student created scenarios, and teaching collaborations with artist and students.

The Artist:

Martin Zeller was an Alaska State artist-in-schools provider from 1993-1999. He founded and has been creative director since 1985 of Fresh Produce, Inc., a performing and teaching improvisational theater troupe based in Homer, Alaska. He has created, directed, and performed in over 150 improvised and original shows and currently is performing and teaching with the Blue Door Theater in Spokane. Zeller has taught and led workshops in theater improvisation, humor in life and work, communication, language arts, violence awareness, collaborative problem solving, and conflict resolution. He has provided these workshops for Alaska Native groups, mental health staff and clients, drug and alcohol programs, alternative and traditional schools, universities, youth court advocates, and peer mediation groups for over 15 years. Zeller has been a member of the Jill Berryman Dance Troupe; has studied mime with Claire O'Donnel; has performed contact improvisation with the 'Quirks'; and has been involved with theater, writing, and improvisation with numerous companies and artists. From 1969 to 1998, Zeller was a litigation lawyer and mediator in Alaska and California. He also was the program manager and group co-leader of the Violence Awareness Program at Homer Community Mental Health—a group treatment program for violent offenders—from 1994-1998, and was the facilitator of weekly process/experiential groups of alternative high school students at the FLEX Alternative High School in Homer, Alaska from 1993 to 1999.



Arts In Education Program



2001-2003 Artists In Residence

Dancers

Residencies offered:

Exploring Movement Through The Senses: (Grades K-4, hyperactive children, conservatories, and adults)

Dance training can encourage expression through technique and play. Bernstein's lessons encourage students to learn and practice movement concepts that allow them to tap into their unique natural rhythms. Each class will concentrate on one or two props and music types. Students will use movement improvisations to explore music and the quality and texture of props. During the second half of the residency, these movement concepts will build on each other so that phrases and choreography are explored. Students will create a collage of drawings and writings inspired by their dancing. This residency is ideal for hyperactive, nervous, and over-stimulated young people. Children training in other disciplines, such as music, also can benefit from this residency.

Materials needed: Large open spaces like a gym or a multi-purpose room; paper, marking pens, and pencils.

Geographic areas: Throughout Washington.

Availability: Any time. Can serve twenty consecutive weeks at sites within a 50-mile radius of Seattle and two consecutive weeks at sites more than 50 miles from Seattle

Curriculum integration:

What do dance, feeling good, and academics have in common? They can be integrated with each other. Dance can be integrated into all academic areas. This residency therapeutically enhances self-esteem, social interactions, health, science, physical education, art, writing, social studies, mathematics, and music. Teachers can integrate small segments of the lessons from Moving Through The Senses into their academic lessons.

Teacher workshops:

The workshop will give teachers the tools and vocabulary to integrate dance into their curricula. Examples of workshops are: experiential introductory dance class introducing the basic movement concepts, introduction to incorporating props and music into the classroom, addressing the Essential Learning Requirements in the Arts, developing a curriculum with teachers based on their academic themes, and presenting resource materials to enhance teachers' understanding of movement.

Community outreach:

The installation of a collage created by the students participating in the residency and an informal movement demonstration by the target classes. Another outreach possibility is to have a parent and child dance class.

The Artist:

Tara Bernstein has been teaching various populations and performing for 25 years. She has presented her choreography and workshops in New York, Philadelphia, Washington D.C, San Francisco, Colorado, Canada, and Holland. Bernstein graduated from Sarah Lawrence College with a BA in dance technique and composition. She continued her dance education from 1985 to 1997 while living in New York and studying at the Merce Cunningham School of Dance and Movement Research. From 1993 to 1998, Bernstein studied with Joan Skinner, Stephanie Skura, and Bob Davidson in New York and Seattle. Currently she is a member of the Seattle chapter of the American Dance Therapists Association. Bernstein was commissioned by the Creative Dance Center to set a piece for the Kaleidoscope Dance Company. She also was funded by the New York Arts Commission of Albany to choreograph a piece for the Isehaya Dance Company that was performed at the Museum of Albany. She co-directed The Field Seattle from 1997 to 1999 and helped to promote The Field's mission, which is to provide a place where every performing artist, regardless of approach, background, or experience, can explore his or her vision. Tara Bernstein, director of the Two Seconds Longer Dance Group, creates work to exemplify both contemporary dilemmas in the context of ancestral memory and her body releasing training. In addition, she has taught Moving Through the Senses workshops to dance artists and teachers working in the NYC public schools, the elderly, and people with terminal illness.

Residencies offered:

(Grades K-12, all levels of ability and disability, adults)

Dance is for all ages and all abilities. As a wheelchair dancer, Curtiss works in “integrated dance”: disabled and non-disabled students working together. In the first week, target students learn the basic techniques of integrated dance (i.e. concepts in counter balance, weight sharing, and moving-in-relation). In the second week, students can begin to choreograph dances of their own. Intermixed with this new art form are basic techniques in creative dance and various dance themes that incorporate the school’s curriculum. An ideal residency would incorporate mainstreamed wheelchair students with non-disabled students, thereby enhancing social awareness and understanding of diverse groups. Being different becomes an asset, instead of a detriment.

Empty space with hard floor, wheelchair access.

Geographic areas: Primarily western Washington.

Availability: Primarily the school year. Can serve two consecutive weeks.

Curriculum integration:

Teacher workshops:

The workshop will give teachers an opportunity to explore the many possibilities of integrating students with disabilities into their mainstream programs. By learning dance techniques in an integrated setting, skills and confidence in working with special needs populations are enhanced.

Community outreach:

An informal concert for the school and the community can include dances created by the target students, by the artist, and/or by a collaboration with another Washington State Arts Commission artist in residence or local artist.

The Artist:

Charlene Curtiss, director of Light Motion and world-renowned wheelchair dancer, has performed and produced movement workshops and residencies for students of all ages and abilities both nationally and internationally for over 10 years. Her original dance techniques in “front-end chair control” have redefined dance parameters and choreographic terminology of wheelchair movement work. Curtiss collaborates with the Whistlestop Dance Company for residencies. For a number of years, Light Motion and Whistlestop Dance Company have toured the show Dances with Wheels Takes to the Road through the Washington State Arts Commission’s Arts In Education Program.

Residencies offered:

Philippine Folk Dances & Ethnic Musical Instruments: (Grades K-12, all populations)

Students will learn the history of the Philippines through dances that reflect the many cultural influences on the country, from mountain tribal, to Spanish and Muslim/Arabic, to American contemporary. Included will be the world famous "Tinikling", commonly referred to in America as the "Bamboo Pole Dance". Students will play rare Philippine musical instruments, and exhibits will display artifacts, crafts, costumes, historical photos and videos, travel posters, and paintings. Authentic costumes will be worn by the students in the assembly following the workshop. Philippine parlor games, a folk song or two, and storytelling of Philippine myths and legends will be introduced. Sampling of some Philippine cuisine can also be included.

Materials needed: Bamboo poles and sticks, fans, scarves, ethnic "Malong", colored paper, glue sticks, scissors, masking tapes, glitters, feathers, miscellaneous items.

Philippine Lantern (Parol) and Headdress Making Workshop: (Grades K-12, all populations)

This workshop can be included with the above dance and music residency or done separately. The parol is a star or multi-shaped lantern, which is usually made of bamboo and colored tissue and is displayed in the windows of almost every home in the Philippines during festivals. Some are simple and some are very elaborate. Also included will be creation of the colorful headdresses used in many Philippine rituals.

Materials needed: Bamboo poles and sticks, fans, scarves, ethnic "Malong", colored paper, glue sticks, scissors, masking tapes, glitters, feathers, miscellaneous items.

Geographic areas: Anywhere.

Availability: Anytime, any number of weeks within or more than 50 miles of Seattle.

Curriculum integration:

Geography, history, arts, music, physical fitness, cultural diversity.

Teacher workshops:

History, geography, and culture of the Philippines are taught. Teachers will be introduced to the Filipino music and song that will be used. In addition, Filipino words can be learned before the actual residency. Videos, posters, and literature can be viewed in advance.

Community outreach:

A performance of what the students learned in the residency with guest performers in ethnic costumes; a sampling of Philippine cuisine prepared by students and faculty can be included.

The Artist:

Prior to immigrating to the United States, Roger DelRosario had been very active in various art projects in Manila, Philippines, particularly the Philippine Movement for Cultural and Intellectual Affairs and the Manila Chamber Chorale. DelRosario has a BS degree in architecture and has worked as a designer in various engineering firms in Seattle since his arrival here in 1969. He acts as the president and manager of the Filipiniana Arts & Cultural Center of Washington, which he founded as the Filipiniana Dance Company in September 1970. DelRosario is also very active in Filipino-American groups, especially the Filipino Cultural Heritage Society of Washington. Among his many accomplishments are the yearly Philippine Week Celebrations at the Seattle Center; the Philippine-Washington Day program at Expo '86 in Vancouver, BC; the APEC Conference '93 in Seattle; Spotlight Series performances on television's channels 9, 13, 4, and 5; and many civic, cultural, and artistic presentations in the Pacific Northwest.

Residencies offered:

(Grades K-12, all levels of ability and disability, adults)

Dance is a discipline that requires skill and technique, and has a language. Gilbert's lessons give students elements and a structure within which they have the freedom to speak in their own dance voices. Each class begins with a warm-up activity and ends with a relaxing/centering exercise. During the first week, target classes are introduced to and explore the basic elements of dance. During the second week, students have the tools to improvise or choreograph their own dances. Dances can be developed individually, in small groups, or with the whole class. Ideas to inspire the students' creations come from students, teachers, custodians, the dancer, etc. Themes for residencies are unlimited; a dance can be created from anything. A few possibilities are: science—exploration and discovery, endangered species, disability awareness, world music, cultural differences and similarities, mathematics—addition and subtraction dance, geometric shapes, folk tales, or historical dance.

Materials needed: Empty space, paper, and marking pens.

Dance technique residencies: (Grades K-12, all levels of ability and disability, adults)

These are offered for: modern, improvisation, jazz, ballet, musicals, tap, and stage movement for drama students.

Materials needed: Empty space, paper, and marking pens.

Collaborative residencies: (Grades K-12, all levels of ability and disability, adults)

With other artists or specialists, these residencies can mix dance with other art forms, even video or computers.

Materials needed: Empty space, paper, and marking pens.

Dance standards residencies: (Grades K-12, all levels of ability and disability, adults)

These show teachers how the state's Essential Learnings in the Arts can be achieved.

Materials needed: Empty space, paper, and marking pens.

Integrated dance residencies: (Grades K-12, all levels of ability and disability, adults)

A special collaboration with dancers in and out of wheelchairs.

Materials needed: Empty space, paper, and marking pens.

Geographic areas: Primarily western Washington.

Availability: Any time. Can serve eighteen consecutive weeks at sites within a 50-mile radius of Seattle and two consecutive weeks at sites more than 50 miles from Seattle.

Curriculum integration:

Pre-planning with teachers can identify areas for curriculum integration. Any subject area can be transformed into a dance experience. For example: science (soils, balance, etc.), children's writing, the rain forest, Ireland, weather, vowels, multicultural myths and fables, thinking skills, self-esteem, winter festivals.

Teacher workshops:

The workshop will give the teachers the skills, resources, and self-confidence to create and use dance lessons in their classrooms. Topics: Five Dance Explorations I Can Do In My Class NOW, Building a Dance Vocabulary: The Elements of Dance, Understanding and Achieving Washington State's EALRS in Dance, Assessment Strategies for Dance, Dance and Visual Arts (a collaboration workshop), Using Dance Explorations to Teach Academic Skills, or other areas of interest suggested by the teachers.

Community outreach:

An informal concert for the school and community may include dances by target students, a dance by the artist, and a collaboration with another Washington State Arts Commission artist in residence or a local artist.

The Artist:

Debbie Gilbert has performed, choreographed, and taught both nationally and internationally, and has worked extensively as an artist in residence in Washington, Ireland, Spain, Alaska, and Hawaii. She has been a member of the Leadership Institute Teacher Education Design Committee (WAAE) and the Arts Standards Working Group (Seattle Public Schools). She is currently part of the Arts Compact Working Group of the Alliance for Education and the Seattle artist team for the Galef Institute. Gilbert is also the co-founder and co-artistic director of the Whistlestop Dance Company, which has earned a reputation for excellence in creating dance experiences for people of all ages and abilities. The Dance Educators Association of Washington awarded Whistlestop its 1996 Honor Award for outstanding contribution to dance education in Washington public schools. Collaborating with Light Motion Dance Company, Whistlestop has toured Dances with Wheels Takes to the Road through the Washington State Arts Commission's Arts in Education Program. Gilbert also dances with Tickle Tune Typhoon, a nationally recognized children's music ensemble, and with the multi-arts team, Multiple Choice. In addition, she has developed training courses and manuals for educators, health care professionals, parents, and artists.

Residencies offered:

(Grades K-12, all levels of ability and disability, adults)

Ms. Mansbridge emphasizes enjoyment and creative discovery in her residencies. During a two-week residency the first week will be devoted to exploring the basic elements of dance, giving participants skills and knowledge necessary for improvising, and creating movement. The second week will be structured around the exploration of a theme giving participants the opportunity to choreograph their own dances individually or in smaller or larger groups. Selection of a theme will be dependent on a school's request, providing opportunities for cross-curricular projects. An additional residency focuses on exploration of European dances from previous centuries, and how this material can be used as a source for modern choreography. Students will study various styles of dance, placing dance in its social and cultural context. Costumes from the period will be brought in so that students can experience moving in clothing appropriate to the period. Dance technique residencies are also offered: modern, improvisation, ballet, jazz, folk, tap, historical (Renaissance and Baroque), Indian Classical (Bharata-Natyum), musicals, and stage movement for drama students.

Materials needed: CD/tape player, large empty space, paper, marking pens, video camera, TV and video, access to photocopier.

Geographic areas: Primarily Western Washington.

Availability: Schedule flexible. Can serve three consecutive weeks at sites within a 60-mile radius of Seattle, and two consecutive weeks at sites more than 60 miles from Seattle.

Curriculum integration:

Dance offers multiple occasions for integration with other subject areas, for example math, science, creative writing, communication, social studies, and PE. Dance also enhances social interaction by promoting sensitivity in working with others, and encourages self-esteem and self-confidence.

Teacher workshops:

Teacher workshop content will include looking at the value of dance in a broad and balanced curriculum, exploring the elements of dance and how they might be taught in a school context, achieving Washington State's Essential Academic Learning Requirements for the Arts, looking at criteria of assessment for dance, and other areas of interest or concern.

Community outreach:

A performance of the work explored during the residency presented to families and other members of the community, teaching faculty and school administration. Performance could also include work by the artist, collaborations with other departments in the school and with other artists.

The Artist:

Prior to immigrating to the United States, Anna Mansbridge worked extensively in education in the UK. She has a broad teaching experience encompassing pre-school, K-12, pre-college, college, adults, and people with special needs. She is committed to the belief that dance is for everyone, and enjoys working with people of all ages and abilities. Ms. Mansbridge co-founded Footwork OffLimits in 1995, a dance company based in England committed to bringing early dance to modern audiences in ways that are both entertaining and thought provoking. The group has performed in venues throughout England, and has appeared in festivals in Norway and Ireland. Since moving to Seattle in 1998, Ms Mansbridge's artistic engagements have included two works for Kaleidoscope Youth Dance, reconstruction of Baroque choreography for Ballet Bellevue's production of Henry Purcell's 'The Fairy Queen,' and an evening of Baroque dance, called "La Belle Danse," at Dance on Capitol Hill. She also performed at the recent Bach Around the Clock extravaganza at the Town Hall in Seattle. In addition, Ms Mansbridge returns regularly to Europe, teaching, performing and choreographing.

Residencies offered:

(Grades K-12)

Students will participate in energetic, creative classes that explore the elements of dance—space, time, and energy. In each class, the children will have opportunities to create their own movement studies and perform these studies with competence and confidence for their classmates. They will discuss and analyze both what they are doing and what they are seeing. This will help them to develop a richer vocabulary for describing dance. These explorations will take place in a noncompetitive, nonjudgmental environment created by the teacher and students. This environment will allow all involved to make fantastic discoveries. Solo studies will allow children to discover their own personal movement vocabulary while group studies will encourage clear communication and creative problem solving skills. The elements of dance can also be incorporated into current classroom curriculum; therefore, pre-planning with the classroom teacher is important. Working on grammar, math, and science through movement can open previously closed doors. Additionally, while helping students reach the EALRs benchmarks, this residency will open their creative minds through movement.

Materials needed: A large open space such as a gym or multipurpose room, paper, and marking pens.

Geographic areas: Whatcom County and parts of Skagit County only.

Availability: Schedule is flexible.

Curriculum integration:

Music, math, language, science, health, physical education, social studies, geography, and art.

Teacher workshops:

Teachers will have the opportunity to participate in a creative movement class where they will explore the elements of dance, how to teach the elements of dance, how to incorporate these elements into current classroom curriculum, and how to satisfy some of the state's EALRs using movement lessons. Teachers will leave with lesson plans, a bibliography of sources, and loads of ideas.

Community outreach:

A performance by the artist, a lecture demonstration by the artist, a lecture demonstration by the artist and participating students, a collaborative performance with another artist, a parent/child class mom can dance, dad can choreograph! The possibilities are endless.

The Artist:

Pam Morrison is a teacher, performer, and choreographer. She is currently a faculty member in the Dance Program at Western Washington University. Along with teaching creative movement for educators, modern technique, functional alignment, and movement and culture, Morrison is the director and coordinator of Dance Makers / Dance Works—a creative movement outreach program offered to the public schools in Whatcom County. She received her education from the University of Utah, the University of Montana (BFA), and The Boston Conservatory (MFA). Along with her university training, she studied at the Martha Graham School, Dance Space, and Hubbard Street Dance Company/Lou Conte Studio. Morrison danced with The Montana Transport Company, The Players' Project, Tanya Atba and Dancers, and Moving Theater Images and has performed in works choreographed by Anna Sokolow, Jose Limon, Stephen Koester, Douglas Dunn, Kathy Casey, and Fred Benjamin.

Residencies offered:

(Grades K-12)

Students will explore the elements of dance through accessible, energetic activities that challenge young people of all ages and abilities to discover new realms of creativity and expression. Included will be an introduction to dance forms, solving of creative movement problems, and creating dances inspired by masks, music, and poetry. Petroff can collaborate with other artists and integrate other art forms and use dance to reinforce curriculum topics. During the residency, students will learn a new vocabulary and create a foundation on which to build skills. Through a layering of knowledge, they will increase their ability for critical thinking, problem solving and self-expression, and discover a creative outlet for their inner voices. A sense of completion for the experience is provided by ending the residency with a performance or video taping and critiquing the dance explorations. The peer integration model pairs regular and special education students to learn from each other as they learn about dance.

Materials needed: Large open space with resilient floor—like gym or multi-purpose room; sound system: CD/cassette deck with large speakers (artist can supply); instruments: large hand drum, small percussion instruments; video equipment: ½ " VHS deck, monitor and camera, tapes for recording; general supplies: paper, markers, tape, access to copier.

Geographic areas: Statewide.

Availability: Schedule flexible.

Curriculum integration:

Arts, math, world cultures, history, science, health.

Teacher workshops:

The artist can: present an experiential introduction to dance elements; discuss lesson plans and how to base them on dance elements; show how creative dance uses problem solving, critical thinking, and cooperative learning; explore dance in the class room; reinforce curriculum topics; address the Essential Learning Requirements in the Arts; help teachers learn how to use dance as a creative and expressive medium; create the format for teachers—and, in turn, their students—to discover the fun and excitement of the dance experience.

Community outreach:

Petroff can present workshops or a performance in a variety of community settings, tailoring the event to the needs of the school sponsor.

The Artist:

Joanne Petroff is co-founder and co-artistic director of Whistlestop Dance, a Seattle-based performance and educational modern dance company internationally acclaimed for its work with adults, children, and special needs populations. Her performing and teaching engagements have taken her to many diverse communities including those in Australia, Belgium, China, New Zealand, and bush villages in Alaska. In addition to her work as a performing artist and choreographer, she has co-authored several dance education publications and is a sought after presenter for in-service workshops and educational conferences. Her work with Whistlestop has been recognized by the Very Special Arts National Organization for its dance education programs for people with disabilities. Additionally, Petroff and Charlene Curtiss, of Light Motion, have been instrumental in bringing integrated wheelchair dancing to the forefront of new trends in dance. Petroff has taught extensively in the artist in residence programs in Alaska, Idaho, Washington, and Hawaii. In collaboration with Light Motion, she has been on the touring performances roster of the Washington State Arts Commission's Arts In Education Program for several years. Additionally, her tenure with the celebrated family music group, Tickle Tune Typhoon, has continued to give her performance opportunities throughout much of the nation.

Residencies offered:

Dance, the Art of Motion: (Grades P-12, most special populations)

The residency begins with the basic elements of dance—time, space, and energy. Reed shows how the elements are interrelated and how they are integral parts of movement. Students learn and explore movement concepts and fundamentals in creative problem solving. Reed blends his work with the curriculum so that the dance projects are an integrated part of the studies. He strives to develop a positive, noncompetitive atmosphere where students can create and express themselves through motion, and he designs residencies that are appropriate for the level and abilities of the students. Reed can include modern dance technique, jazz dance technique, dance for musical theatre, choreography, and a performance collaboration with other artists. He works closely with teachers and staff to insure a successful dance residency with all the students.

Materials needed: A large open space such as a gym or multipurpose room, preferably with a wooden floor; a CD tape player with adequate sound for the space.

Geographic areas: Most of Washington.

Availability: October and November, and January through June. Can work eight consecutive weeks within 50 miles of Seattle and six consecutive weeks outside the 50-mile radius.

Curriculum integration:

Music, math, language, science, social studies, geography, and art. Reed's work also helps develop skills in listening, cooperation, following directions, and creative problem solving.

Teacher workshops:

Dance is a wonderful teaching tool. Reed shows teachers how to use dance activities and movement concepts in the classroom. He gives specific lessons that address the multiple intelligences and holistic approaches to daily curriculum. He helps teachers identify and teach the Essential Academic Learning Requirements in the Arts, specifically through dance. He also tries to demystify dance and give teachers the confidence to incorporate it into their lessons.

Community outreach:

Reed offers parent and child events where students, parents, families, friends, and other community members are invited to a special evening of dance. The students have a chance to share what they've learned in dance classes at school, and the parents and children get to dance together in creative movement activities designed for fun, imagination, and cooperation. This is a unique opportunity for families to become actively involved in arts education. He also offers visits with students to local senior and community centers.

The Artist:

Gary Reed is a professional modern dancer and creative movement specialist with 24 years experience. He has a degree in modern dance from the University of Utah, where he studied with notable dance educators Shirley Ririe, Anne Riordan, and Joan Kingston. Reed began teaching elementary age children in 1977 with the National Endowment for the Arts Artists-In-Schools Program through which he served residencies in Ohio, South Dakota, and California. He has taught throughout Washington as an artist in residence for both the Washington State Arts Commission and Very Special Arts Washington for 11 years and has danced extensively throughout the Northwest with Co-Motion Dance, Tickle Tune Typhoon, Whistlestop Dance, Raggamuffen Enterprises, Danceworks Northwest, and many independent choreographers. Reed has also been in three mainstage musicals at the 5th Avenue Theatre in Seattle and has danced works by Jose Limon, Doris Humphrey, Jerome Robbins, Bill Evans, Clay Taliaferro, Teo Morca, Wade Madsen, Jeff Bickford, Gail Heilbron, and Jesse Jaramillo. In 1991, he toured to Chongqing, China, with a Sister City Cultural Exchange, where he taught and performed for thousands of children and adults.

Residencies offered:

Mexican Dance/Folk Arts: (Grades K-12, Latino and Spanish-language students, populations seeking diversity, at-risk and gifted students)

Mexico's colorful and rich heritage encompasses a wide variety of traditions, music, dances, costumes, and folk art. Isaac Shultz-Reyes, a master dancer and former soloist with the world famous Ballet Folklórico of Mexico, captures the essence of his native culture, offering a wide variety of creative experiences in dance, music, and visual/folk arts. With a lifetime interest in the arts, he integrates into each residency his own experiences as a young person growing up in Mexico. Students will experience Mexican arts in creative hands-on projects including creating piñatas, papier-mâché masks, colorful paper flowers, mural painting, folk dancing, singing, and decorative paper-cut banners. Students plan and celebrate a traditional Mexican fiesta to culminate the residency.

Materials needed: Spacious, large room appropriate for dance with a non-slip floor; art supplies vary according to the art projects chosen. Basic supplies include: tissue paper, newspaper, flour paste, brushes, paper bags, balloons, scissors, glue, twine, paints, crepe paper, tape, stretched canvas, modeling clay, butcher paper.

Geographic areas: Statewide.

Availability: Can serve in residencies up to four weeks at sites within a 50-mile radius of Olympia. Can serve in residencies up to two weeks at sites more than 50 miles away from Olympia.

Curriculum integration:

History/social studies, Mexican/Latin American studies, Spanish, physical education, music, visual arts, dance, multicultural studies, humanities.

Teacher workshops:

Workshops will enrich teachers' understanding of Mexican culture, as well as instruct them about ways whereby Mexican culture can be brought to a number of curricular areas. Shultz-Reyes will offer both hands-on demonstrations and resource materials.

Community outreach:

A traditional Mexican fiesta will conclude the residency, providing students and spectators alike with an enjoyable finale to their experiences in the Hispanic arts. Students' work will be highlighted with colorful art displays, vibrant dance performances, lively music, songs, and the popular custom of breaking the piñata. Community workshops that offer instruction in Mexican dance and folk arts are other available options.

The Artist:

Shultz-Reyes specializes in Mexican dance, art, history, and culture. He has twenty-seven years experience as a professional dancer and instructor in Mexico and the US. He has served as an artist in residence in Washington and Oregon for ten years, teaching the folk art and dances of his native country. In addition to residencies, he serves as artistic director and performer for his dance ensemble "Ballet Folklórico Ollin" which performs throughout the Northwest and Canada through the King County Touring Arts Program, Young Audiences of Oregon, the Neighborhood Arts Program, and formerly with the Washington State Arts Commission's Cultural Enrichment Program. A native of Mexico City, he performed as soloist of the Deer Dance with the famous Ballet Folklórico of Mexico at the Palacio de Bellas Artes. He has received numerous local and international awards including the prestigious National Contemporary Dance award in Mexico in 1982 with the group Barro Rojo. He has taught at the University of Washington, the Heritage Institute, The Evergreen State College, and at local high schools. He has a BA in social science from the University of Guerrero, a BA in expressive arts, and a MA in teaching from The Evergreen State College. His teaching endorsements include K-12 Spanish and art, and K-8 education.



Arts In Education Program



2001-2003 Artists In Residence

Folklorists

General Folk Arts Residency Information

Learning about Washington's ethnic and occupational traditions fosters community pride and self-acceptance, as well as respect for people of other ethnicities living in the community. It helps students connect what they learn in school to their homes, extended families, and communities. It dispels the myth that the arts are an elitist pastime, while teaching local history and geography.

Folklorists on this list may be hired with a WSAC residency grant. A folklorist will come into a sponsor's community and conduct research to find appropriate local artists in the tradition/craft of the sponsor's choice (pending availability in the community). The folklorist will plan the residency with assistance from the artist and teachers and will prepare the students for the artist's visit. The folklorist will work side-by-side with the artist, interpreting the process and connecting the art form to larger issues; the folklorist also will bring closure to the experience for students and teachers.

Curriculum integration: Folklore is an interdisciplinary field. It can be integrated with the arts (music, dance, drama, visual arts), language arts, ethnic arts, geography, history, social studies, math, science, physical education, and multicultural issues. Folk arts residencies are especially suitable for cultural diversity studies.

Please note: Because folklorists take on a number of duties beyond those of artists in residence and because a folk arts residency includes the fees of both the folklorist and the traditional artist, the cost of a one-week folk arts residency is approximately the same as a two-week artist residency.

Marjorie Bennett - Mercer Island, WA

Phone: (206) 232-8477 E-mail: BennettMH@aol.com

Materials needed: VCR and monitor (overhead projector and screen are optional).

Suitable grades and populations: K-12, college, adults.

Geographic areas: All.

Availability: Open; can serve residencies of any length anywhere in the state.

The artist:

Dr. Maggie Bennett holds a Ph.D. in folklore with an emphasis on Northwest oral narratives from the University of Washington. She is an adjunct professor for Seattle Pacific University, teaching multicultural courses for educators: Using Folklife Resources in the Classroom and Teaching in a Pluralistic Society. A retired teacher, she has taught at all grade levels including university, community college, high school English and drama, middle school exploratory language and cultures, and primary gifted education. She is an accomplished folksinger and storyteller and has performed widely on stage, radio, television, and through recordings. Her workshops focus on integrating the students' own background with school curriculum and the greater community.

Materials needed: Drawing paper, felt pens, tape recorder, tapes, TV, VCR. Special workshops require additional supplies that can be arranged for in advance.

Suitable grades and populations: All, including K-12, college, correctional facilities, at-risk youths.

Geographic areas: All.

Availability: Any.

The artist:

Rebecca Chamberlain holds an MA degree in English literature with an emphasis on medieval literature, oral narrative, and Native American poetics. She has presented scholarly papers at national conferences, and her publications include: *The Return of the Rainwater Baskets: A Resource Guide on Washington State History*; *The Work of the Winds: A Wetlands Resource Guide*; *A Northwest Guide to Ethnobotany*; and *Sharing the Circle: Native Music of Washington State*. Chamberlain has performed extensively, and her performance-art work includes Native American storytelling traditions in Washington State. She has conducted interviews with elders from both eastern and western Washington; and due to her work with Vi Hilbert on language and storytelling traditions of Puget Sound, she is an honorary member of the Upper Skagit Tribe. Chamberlain teaches storytelling, literature, arts education, and environmental studies for The Evergreen State College, Lesley College, Seattle Pacific University, and Western Washington University.

Jens Lund - Olympia, WA

Phone: (360) 943-2834 E-mail: jenslund@aol.com

Materials needed: Varies.

Suitable grades and populations: Grades 1-8.

Geographic areas: Statewide.

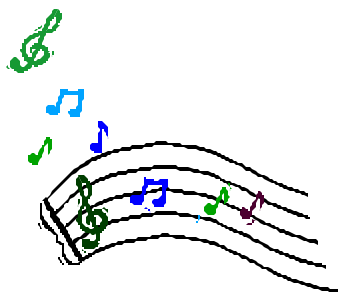
Availability: Varies according to schedule; can serve two-week residencies anywhere in the state.

The artist:

Jens Lund holds a Ph.D. in folklore and American studies from Indiana University. He teaches part-time in the Liberal Studies Program at the University of Washington branch in Tacoma and in the History Department at Linfield College. Lund was formerly director of the Washington State Folklife Council and is the author of *Folk Arts of Washington State* (1989). He has conducted folklore research in many places, including Staten Island, the New Jersey Pine Barrens, Chicago, the Michigan Upper Peninsula, central Kansas and Nebraska, southern Illinois, and southeast Alaska. He is the author of the book *Fisher Folk of the Lower Ohio Valley* and of an article on the Italian-American onion growers of the Walla Walla Valley. He has lectured on American multicultural literature in Kiev, Ukraine. Lund recently organized a festival of timber community artists and performers at Seattle Center and has organized logger poetry gatherings in the timber communities of the Pacific Northwest as a part of the Woodworks Project, through the Washington State Arts Commission. He is presently conducting a survey of ethnic and traditional arts in central and eastern Washington and serving as a peer advisor for the Arts Network of Washington State.



Arts In Education Program



2001-2003 Artists In Residence

Musicians

Residencies offered:

A Musical Tour of the Americas: (Grades K-8)

Ayers, a member of Bochinché, prefers starting his residency with A Musical Tour of the Americas, Bochinché's school assembly. The assembly is designed to: expose students to Caribbean and South American cultures; educate students about the geography of the Western Hemisphere through the use of maps; acquaint students with the flags, languages, dress, and dance styles of Caribbean and South American countries; foster audience participation and proper audience skills; and expose students to a high quality musical experience. The residency continues with classroom activities such as identifying percussion instruments and discussing their history and how the instruments relate to modern music. Students will organize into percussion ensembles in which they will learn to listen and will realize that each musical part is of equal importance to the whole. Students in grades six through eight also will learn how rhythms and parts go together, how to play rhythms, dance with partners, and learn more in-depth history of Brazil and Cuba.

Materials needed: Shakers, sticks, bells, and scrapers (hand percussion).

Geographic areas: All.

Availability: All months.

Curriculum integration:

History, geography, language, music, social studies.

Teacher workshops:

The artist will introduce percussion and cover the history and geography of his music. Teachers will engage in hands-on playing of percussion instruments and dancing. Video and audio examples of Caribbean and South American cultures also will be introduced.

Community outreach:

Possibilities include an evening performance for parents and the community featuring the students with the group Bochinché, an evening performance by the students showing what they have learned, or an international dinner with Latin American food and a concert performance by the students.

The Artist:

Glen Ayers, drummer/percussionist, performed with some of the top northwest bands in the 1970s and has taught his craft for 20 years. Notable performers with whom he has collaborated include Arturo Sandoval, Michael Spiro, Del Reeves, and the Seattle Symphony. He has also performed with some of the northwest's first Latin bands and in various Las Vegas shows. Ayers appears on albums by such renowned northwest artists as Jim Valley and Jay Thomas, as well as with Bochinché and several country music artists. Ayers has been a member of Bochinché's educational program since 1988. He has performed around 1,500 children's shows and has conducted many workshops and residencies. Through Bochinché, he has been the subject of education-oriented reports on local and national television and radio.

Residencies offered:

Playing Together on the African Marimba: (Grades K-12, adults)

The musical system taught in this residency has been passed down from a tribal culture in which a strong sense of community and cooperation was necessary for survival. Throughout the residency, students will learn to incorporate these qualities while learning to play African style marimba. The rhythms to be taught consist of simple components that work together when each participant does their part in cooperation with others. The material can be adapted so that each student, regardless of skill level, can participate fully. Students will also learn how the instruments are made with emphasis on the dynamics (physics) of sound. Whenever possible, the residency will culminate with a performance of the material studied. The residency goals and objectives are to introduce instruments of another culture and the concept of cooperation through music & rhythm in order to develop an aesthetic sense of structure and order within music, learn about the physics of sound dynamics as they relate to the instruments used in the residency, and nurture the well-being and self esteem of each student.

Materials needed: The residency can be taught on a stage, floor, gym, carpeted area, or classroom. A stage, floor, or classroom is preferable. The minimum dimensions for residency space (approximate) are 20' x 20' x 8'. Please note that most school classrooms will work fine. Also needed are 18 chairs without arms and an electrical outlet.

Geographic areas: Washington State

Availability: All year.

Curriculum integration:

Art, science, and communication.

Teacher workshops:

There are several offerings in this category including teaching cooperative communication through rhythm and music, follow-up support for students of a residency, creating an ongoing marimba ensemble in your school, and forming a staff performance ensemble. Please contact Rufaro School of Marimba for detailed descriptions of the foregoing teacher in-service offerings.

Community outreach:

Possibilities include a student recital for residency participants, family arts night—an open house type of event, or a workshop for parents.

The Artist:

Michael Breez is a teacher, performer, director, and composer who has dedicated 23 years to the study of Shona music from Zimbabwe, Africa. With the guidance and support of his mentor, the late Dr. Abraham Dumisani Maraire, Michael has toured much of the United States. Together, Michael and Dr. Maraire performed in Mozambique and Zimbabwe in the early 1980s. In 1990, Michael and his wife, Osha, founded the Rufaro School of Marimba and later the professional performing/recording group Rufaro Performance Ensemble (formerly Musasa Marimba Ensemble). The Rufaro Performance Ensemble has produced two popular CD's, *Leopard Finds a New Home* and *Musasa Live*. Breez currently teaches marimba to people of all ages throughout the western United States, including Alaska and Hawaii. He offers marimba classes and workshops for the general public, in public and private schools, and through programs serving disadvantaged and incarcerated youth. He has taught extensively as an artist in residence in Oregon schools.

Residencies offered:

(Grades Preschool-12, adults, and special populations)

Holdeman strives to release students' original ideas, perceive them accurately, and prepare students to use them in a performance. A two-week residency includes improvisational exploration of sound and musical resources, identification of the goals of expression, and a performance of original student work. Residency activities are suitable for both music students and general classes. Students are taught to use "found" sounds, rhythm instruments, and creativity to develop work related to a curriculum topic. Collaborations with community organizations such as restaurant/performance spaces, nursing homes, and cultural and environmental groups are encouraged. Teacher training and lessons based on the Essential Academic Learning Requirements are important parts of the residency.

Materials needed: Student or school-owned instruments, music paper, and cassette tapes.

Geographic areas: Entire state; artist prefers to stay in the community where the residency occurs.

Availability: Anytime.

Curriculum integration:

Planning includes identification of teacher needs and topics such as motivation and self-esteem, dramatization of a core subject area through original student music and performance, and use of music in lesson planning.

Teacher workshops:

The workshop is arranged to develop an individualized lesson plan for each teacher's curriculum and classroom resources and to provide hands-on creative music exercises.

Community outreach:

The residency will include at least one performance at a nursing home or topic-appropriate site; for instance, music devoted to ocean ecology might be performed on a ferry. The performance will be collaboration between the students, teachers, the artist, and, to some extent, the audience.

The Artist:

Chuck Holdeman has lived both in Washington State and on the east coast. He was the 1999 Composer of the Year for the Pennsylvania and Delaware State Music Teachers' Associations and, in 2000, presented his Lyric Seasons concert as part of his Delaware Division of the Arts Master Artist Fellowship. As a classical bassoonist, Holdeman has performed in orchestras, chamber groups, and with the new music group Relache. He has done numerous recordings and has toured the US, Europe, and Japan. His solo CD of original music, which can be sampled on the web at chuckholdeman.iuma.com, was recorded in 1998 at Centrum in Port Townsend, where he was an artist in residence. A second album, featuring Holdeman as composer and as bassoonist of the Buffet Trio, was released in 2000. Holdeman currently is working on an orchestral piece for youth concerts, as well as a one-act opera. He has worked with all ages and has had extensive experience with special needs groups and students with disabilities. He also has training and experience working with Headstart students. Holdeman is a member of Soundhouse Music Alliance, an international organization encouraging student composition and exchange over the Internet.

Residencies offered:

(Grades K-12, adults)

Geoff Johns brings the world of rhythm and drumming into the classroom with a truckload of drums and percussion instruments from Africa, Brazil, Cuba, India, and Egypt. Using exotic instruments like the berimbau (a musical bow) and the tabla (drums from India), he introduces students to the origins of music and connects this music with language and rhythm. Students begin making music by clapping, stomping, and vocalizing rhythms; then they progress to playing drums, bells, and shakers. They learn to play both the call-and-response patterns of Brazilian samba and the interlocking drum rhythms of West Africa. Younger students enjoy Johns's engaging stories and demonstrations on unusual instruments. Older students are able to create beautiful and powerful music together. Residencies can be designed to be broad surveys or focused on the music of one culture; they can be exploratory or performance-oriented.

Materials needed: Johns provides instruments for 25-30 students. Larger groups may be accommodated if the school has additional percussion instruments (i.e. congas, bass drums, cowbells, maracas).

Geographic areas: All.

Availability: Anytime. Can serve eight consecutive weeks at sites within 40-mile radius of Vashon and two consecutive weeks at sites more than 40 miles from Vashon.

Curriculum integration:

Connections can be made to social studies, history, geography, and dance.

Teacher workshops:

Johns helps teachers develop their own mastery of rhythm by providing a conceptual framework, a global perspective, and tools and exercises for working with rhythm. He presents a practical method for notating multicultural percussion music, coaches teachers on developing instrumental techniques, and provides them with study materials.

Community outreach:

Residencies may culminate in an informal concert, which could include performances by student groups, a performance by the artist, and audience participation.

The Artist:

Cross-cultural percussionist Geoff Johns has studied and performed with master musicians from around the world, including Kobla Ladzekpo, Zakir Hussein, John Amira, Nyoman Sumandhi, Bira Almeida, and Mamady Keita. He has traveled widely in Asia, Europe, and the Caribbean, and has directed an arts program in Bali, Indonesia. From 1985-1993, Johns was on the faculty of the Naropa Institute in Boulder, Colorado, where he taught world music, accompanied dance classes, and directed the Balinese Gamelan Ensemble. He has also taught at Evergreen State College and the University of Miami. From 1996-1998, Johns toured and recorded with the Seattle-based Caribbean dance band, Jumbalassy. He has developed a comprehensive system of notation for multicultural percussion music and produced an instructional CD and booklet (DRUM!), a practice partner CD (The Conga Drummer's Friend), and a recording of traditional dance rhythms (Bakongo).

Residencies offered:

A Musical Tour of the Americas: (Grades K-8)

Mostovoy prefers that the residency begin with Bochinche's school assembly program, A Musical Tour of the Americas. The assembly is designed to: expose students to the cultures of the Caribbean and South America; educate students about the geography of the Western Hemisphere through the use of maps; acquaint students with the flags, languages, dress, and dance styles of Caribbean and South American countries; foster audience participation and proper audience skills; and expose students to a high quality musical experience. In class, students will be introduced to the myriad percussion instruments of tropical Latin music, as well as its historical and geographical connections. As students form percussion orchestras and play the instruments, they will become aware of purposeful listening and of combining simple parts into a powerful whole. Students will decide on, rehearse, and perform a musical piece with the artist at a grand finale concert. For middle school residencies, more emphasis will be placed on relating the music to the school's curricula (see curriculum integration). The artist will rehearse and perform with the school's music ensemble/s. Private lessons on wind and percussion instruments will be available, and students will experience performing with one or more top professionals.

Materials needed: Miscellaneous hand percussion instruments (optional).

Geographic areas: All.

Availability: All months.

Curriculum integration:

History, geography, language, music, social studies.

Teacher workshops:

The artist will introduce percussion and its historical and geographic elements. Teachers will play percussion and learn Latin dances. Video and audio recordings of the cultures of Cuba and Brazil will also be presented.

Community outreach:

International dinner, Bochinche show, drumming party.

The Artist:

Educated at Western Washington University and Indiana University, trumpeter/pianist/percussionist Steve Mostovoy has performed with many of the Northwest's premier musical ensembles, including the Seattle Symphony, Bochinche, and the Paramount Theater. He has also performed on soundtracks for television, radio, and motion pictures. Mostovoy has been a music history teacher at Western Washington University and a private trumpet instructor. He co-founded Bochinche's children's educational program. He also has a wealth of administrative experience including administering and coordinating grants from arts organizations such as The John F. Kennedy Center for the Performing Arts, the New York State Department of Cultural Education, and the Partnership for Arts, Culture, and Education in Dallas, TX. As the director of Bochinche, Mostovoy has performed on and administered approximately 2,000 children's shows and hundreds of workshops, and has made appearances on radio—National Public Radio, Kidstar; television—CNN News, Music Magic, Rainbow Express, Image Northwest, MTV International; and concerts throughout the Pacific Northwest. The group's shows, clinics, and recordings have enjoyed national acclaim and international exposure in areas such as New York, Los Angeles, Dallas, and on MTV. They are veterans of touring rosters for such organizations as the Washington State Arts Commission and the John F. Kennedy Center for the Performing Arts.

Residencies offered:

Music in a Multicultural World: (Grades K-3, mainstreamed. May be expanded to grades 4 and 5)

Music is a wonderful way to communicate ideas, learn about a particular country or culture, and discover similarities and differences among people. Through music and dance, we gain insight into how people of another historical or geographical culture think and how they live. Through song, discussion, and dance, students participating in this residency will learn music vocabulary, examine and experiment with percussion instruments from a variety of countries, and learn simple phrases in several languages. They will find within themselves the ability to create musical accompaniments of their own using percussion instruments they have made. Whenever possible, tie-ins to the cultural makeup of the school community will be made. Residencies may be process or performance-oriented.

Materials needed: Tape player, but artist can provide if necessary; electrical outlet; white or black board; floor space for folk dancing, but if unavailable, this element may be eliminated. Small paper plates and beads for kindergarten; 1 small bag each of dry rice and popcorn. Additional materials needed are free or readily available at schools, like markers and construction paper.

Geographic areas: All.

Availability: Anytime except August.

Curriculum integration:

Connections will be made to mathematics, science, dance/movement, foreign language, and social studies.

Teacher workshops:

Each classroom teacher, whether a "frog" or "canary" voice, will gain the tools and confidence to continue integrating music and movement into the curriculum after the residency is completed. Participants will learn easy techniques for introducing and teaching songs. Suggested resources for future projects will be provided, as well as easy methods for adapting existing materials to fit the needs of individual classrooms.

Community outreach:

Schools may choose between a family multicultural night, in which parents will learn and children will review the movement songs and dances that the children have learned during the residency, or a performance in a hospital or other community outreach location by the artist.

The Artist:

A performing artist, songwriter, and elementary music specialist, Pedersen studied music in Vienna, Austria before receiving a BA degree in Music from Stanford University. She has appeared nationally in concerts and schools and on television and radio. The Learning Channel airs her music video, Music Is Magic, and her music is featured on Enchantment Entertainment's My Kiddie Video, a line of personalized children's videos. Pedersen is listed on the juried rosters for Young Audiences, Regional Arts and Culture Council, Neighborhood Arts, and Arts in Healthcare programs. She is also on the touring roster for Arts Northwest. She is a former elementary K-8 music teacher and has directed several children's choirs. Her workshops for educators have been hosted by Gymboree Corporation, Mt. Hood Community College Early Childhood Institute, Music for Minors Docent Training Program, Clackamas County ESD, and various chapters of NAEYC. Pedersen's Magical Music Express recordings, Love To Sing, and Magical Music! are used in classrooms and teacher seminars across the United States and Canada and are endorsed by the Child Advocacy Council.

Residencies offered:

(Grades 1-5)

We learn about the tabla hand drums, their spoken language, and compositional forms like theme and variation. We sing songs accompanied by a tambura string drone using words with sounds new to our alphabet. We learn basic footwork from North Indian Classical Kathak Dance and we learn to do a Garba folk dance from Gujrat. We learn about India's festivals, Holi and Diwali, and about their lunar dating. We create rangoli chalk patterns and discuss the concept of symmetry through them. We make invitations to our presentation using rangoli designs. We logically investigate textile design to determine the dying techniques. We add and subtract and find common denominators using rhythm words. We listen to melodies from India and discuss the idea of visual representations of music in ragamala miniature paintings. We listen to stories from India and use ideas from Indian Warli tribal art to make a "story cloth" of the stories. Using student narrators and actors, we stage our stories from India and perform them for peers, parents, and staff. We use our music and dance in scenes of the story and invite our audience to join in the folk dance with us. We use our artwork as props in our presentation or as decoration of our performance space.

Materials needed: Craft materials available in school.

(Grades 6-12)

The story that the 6th graders work with is the epic The Ramayana. This story appears over and over again in the performing arts of many Southeast Asian countries. This ties in well with the ancient civilizations curriculum. The 6th graders also accept the responsibility of writing their own narratives after hearing an oral telling of the story.

Materials needed: Craft materials available in school.

Geographic areas: Any.

Availability: September-November and January-June.

Curriculum integration:

Math, science, geography, social studies, history, art, physical education, language arts, and multi-cultural studies.

Teacher workshops:

I will introduce the teachers to tabla hand drums and the tambura string drone and we will sing accompanied by the drone. We will explore textiles of India and I will dress some of the teachers in traditional clothing. We will do some rhythm exercises and will work with theme and variation. I will give an overview of the project and will talk about cultural information I wish to share. We will try rangoli chalk patterns and warli style drawing and will explore ideas about having students use these art forms to create props, a story cloth, and invitations to our presentation.

Community outreach:

We will take our presentation on the road to a nearby senior, community, or convalescent center. We will use our student assisted lecture demonstration to inform the audience about instruments, rhythms, songs, and dances. Then we will present our stories. We will dress several audience members in traditional clothing and will encourage them to join us in a folk dance during our presentation.

The Artist:

Penta has been studying the music of India since the mid 60s. She began working with students as an artist in residence when her son began Montessori school. Student response was so encouraging and full of wonder that Penta continued to find ways to work with students of all ages. As she develops ideas for AIR work with students, she also practices regularly with kathak dancers accompanying them on her tabla. We prepare and perform programs at Folklife and Seattle Children's Museum yearly. Penta also sing regularly with her singing partner Shantha Benegal in an old, lovely vocal style, Dhrupad. They have begun to work with a pakhawaj player and have performed in Houston, TX, in Seattle's Asian Art Museum, and in Folklife.

Residencies offered:

Writing an Opera Using Familiar Songs to Create an Original Plot: (Grades K-12, all populations)

An original "opera" will be produced by the target groups and presented during the last evening of the residency to parents and members of the community. The opera will be created using songs that the children already know and have memorized. The artist and students will create a plot by stringing the songs together with original recitative and/or dialogue. Choreography and movement along with original ostinatos played by the student orchestra on rhythm instruments will be added to enhance the story line. In addition, students will be in charge of creating costumes, masks, and scenery.

Materials needed: A spacious room with carpeting is preferred but not absolute. A piano will be necessary when learning music and for the final rehearsals for the school and evening assembly programs. Most materials needed can be found on site such as roll paper, paints, and rhythm instruments.

Involvement in the Communication Process of Music Theatre: (Grades K-12, all populations)

Younger students will benefit from this hands-on workshop that introduces them to the world of opera and musical theatre. The basics of performance—emotional expression, storytelling through song and movement on the stage—are presented by Suda and then put into practice by dividing the students into smaller groups and selecting several short pieces from opera and music theatre for them to perform. A timely theme is selected (historic, time of year, etc.) and then each group works out changes in lyrics and connects each song with dialogue. Additional Possibilities: For older students, Suda could develop a kind of master class theme for choral and acting students. She could work with them individually or in small groups in the area of vocal production and stage diction. She is also available to collaborate with other teachers for a multi-level production.

Materials needed: A spacious room with carpeting is preferred but not absolute. A piano will be necessary when learning music and for the final rehearsals for the school and evening assembly programs. Most materials needed can be found on site such as roll paper, paints, and rhythm instruments.

Geographic areas: Statewide.

Availability: With advance notice, up to six consecutive weeks within 50 miles of Arlington and two consecutive weeks if more than 50 miles from Arlington.

Curriculum integration:

Multicultural studies, foreign languages, math, social sciences, and history.

Teacher workshops:

Using theatre games and vocal exercises coupled with "hands-on" discussions of the conceptualization of all facets of the singing actor, this workshop would thoroughly explore and analyze the medium of musical theatre and how it could enhance the core curriculum. The major goals of the workshop are to experience first hand with the performing artist how the singing actor develops her craft and how these skills can be used as a valuable tool in the classroom.

Community outreach:

An original "opera" will be produced by the target groups. The plot will be created with several familiar songs and arias from grand opera by stringing them together with original recitative and/or dialogue. Suda will add choreography and movement. An orchestra will be chosen to play ostinatos and creative accompaniment on all sorts of rhythm instruments. Students will present the opera to the parents and community members during the last residency evening. Staff and teachers will be included in cameo roles. Dancers and narrators will also play an important part in the production. Children will learn how the arts of scene design, set construction, and mask making enhance their production.

The Artist:

As a singer Linda Suda has performed leading roles with the Tacoma Opera, Light Opera of Manhattan, Four Corners Opera, and St. Louis Opera Theatre. She has also performed outreach programs with Portland Opera, Tulsa Opera and has been a soprano soloist with the Northwest Chamber Orchestra and the Oklahoma Symphony. Suda has received many awards including the American Opera Award and was a finalist at the American Opera Center of Julliard and a regional finalist in the Metropolitan Opera Auditions. Suda has been an artist in residence in New York, Oklahoma, and Washington State. She has taught drama and vocal music at Holy Cross High School in Everett, Washington, for the past five years and directed/produced five fully-staged musicals. Most recently, Suda has been selected to direct and teach at the Village Theatre's Kids Stage at the Everett Performing Arts Center.



Arts In Education Program



2001-2003 Artists In Residence

Teacher Trainers

Course offered: *The Golden Spiral*

This workshop introduces the rich and varied history and techniques of illuminated manuscripts from Medieval Europe. Teachers will learn about historical books as a starting point for developing a lesson plan that incorporates poetry, story writing, or mythology with book illumination. Teachers will be shown historic manuscripts from slides and handmade books, and they will create a small illuminated leaf (page) using a favorite phrase or letter.

Goals:

To introduce the history and technique of manuscript illumination as a point of departure for teaching writing, calligraphy, and drawing. To assess work based on principles of unity, balance, and page design. To compare historical manuscripts (handmade) with contemporary books.

Expected outcomes:

Teachers will:

- * Enjoy the process of learning the historical and technical aspects of books and their production and will experiment with uncial scripts;
- * Create simple illuminated pages using organic and geometric forms based on the Book of Kells;
- * Will learn several ways in which the project weaves into the social studies and language arts curriculum;
- * Develop assessment criteria for students in relation to the project.

Course offered: *Images of Suffrage*

Through powerful photographs of prominent figures of the women's suffrage and abolitionist movements, participants will study the role of writing and visual images during this significant period. Using collage and drawing, teachers will develop small portraits of their chosen suffragette reminiscent of early daguerrotype photographs. Ideas for curriculum and specific lessons will be developed linking visual art, American history, and writing.

Goals:

To immerse teachers in the images and biographies of American suffrage workers from the mid-late nineteenth century so they can develop their own portraits of suffragettes. To teach teachers basic approaches to drawing/forming a portrait image based on photographs. To study the relationships of Roman portrait busts to nineteenth-century portrait photography.

Expected outcomes:

Teachers will:

- * Develop a portrait of a favorite American historical figure that integrates their study of art, biography, and history.
- * Practice techniques of collage, pencil, charcoal and pastel drawing.
- * Have a collection of visual images and bibliography for enriching related lesson plans.

Geographic areas: All.

Availability: September-May.

Course offered:

This workshop will explore the role of storytelling as both a traditional folk art and as a contemporary performance art, as well as the ways in which stories function personally and collectively. In addition, the evolving role of storytelling as it shapes culture and world views will be investigated. Through group discussion, personal explications, and dramatic interaction, the intuitive messages that stories share will be uncovered.

The art form of storytelling is a dynamic, living process. Participants in this workshop will review a variety of techniques for developing family history, oral history interviews, traditional stories, story fragments, and personal myth. Activities will include working in groups to tell the beginning, middle, and end of a story; mapping a story; developing movement; exploring dialogue and characterization; integrating sounds; developing tone and paralinguistic inflection; and participation in story drama, and other techniques. They will work to find an individual voice in performance. The interactive nature of storytelling, as well as the shifting roles between storyteller and listener, will be used to develop collective and interactive pieces.

In addition to the focus on storytelling tradition and technique, participants will explore the dynamics between the oral and the literary traditions. Using personal stories as the foundation, participants will create spontaneous poems and will work with a narrative writing technique that pays attention to dialogue and the oral inflections of language.

Integrating storytelling into the curriculum will be discussed. Participants will be given handouts and examples of how to link storytelling into other subject areas, including drama, literature, history, social studies, music, dance, visual arts, science, and natural history. They will learn how to use storytelling activities with diverse populations, such as at-risk youths.

Expected outcomes:

Course participants will:

- * explore the cultural and folk origins of traditional stories.
- * create a number of spontaneous and original stories.
- * develop personal and family stories.
- * develop techniques for conducting interviews and transcriptions of oral histories.
- * practice a number of techniques for re-telling traditional folk tales.
- * gain awareness of Native American language, culture, and narratives.
- * develop a philosophy regarding the importance of and the role of storytelling in traditional and contemporary cultural settings.
- * develop written narratives or poems that are influenced by stories and oral language.
- * work individually and in groups to develop a number of storytelling activities that can be used in the classroom and other settings.
- * become aware of materials and resources on integrating storytelling into curriculum and arts education.
- * explore the process of bringing stories to life.

Geographic areas: All regions.

Availability: Dependent upon scheduling.

Course offered:

This workshop highlights disabled and non-disabled dance skills, otherwise known as integrated dance. Integrated dance programs break down all of the preconceived barriers that people may have about who can and who can't "do dance", which prevent them from exploring their own potentials. The focus of this workshop is on movement. As in residencies done for younger students, the teacher workshop will focus on dance techniques in counter balance, weight sharing, moving in relation, improvisational structures, and basic wheelchair movement skills. The use of extra wheelchairs in the workshop will give teachers an opportunity to experience the integrated form from a more personal perspective. Involving the teachers in this way enables them to more readily include students with disabilities in other school projects such as sports, social and recreational events, and community-based programs. By dancing in an integrated setting, experiencing dance both from the perspective of someone using a wheelchair as well as a non-disabled person, teachers are enabled to develop greater expectations of their disabled students and promote a stronger concept of mainstreaming and integration.

Goals:

The goal is to create an opportunity for students of all ages and abilities to learn to dance and create movement of their own design. From a broader perspective, the expected outcome will be a reduction in social barriers and attitudes regarding the integration of people with disabilities into the mainstream, thereby creating equal opportunities for all.

Geographic areas: Primarily western Washington.

Availability: Primarily the school year. Can serve two consecutive weeks.

Course offered: *Visual Arts Integration: Energize Learning in Your Classroom*

Teachers will develop skills and knowledge in a confidence-building, learning environment intended for all art ability levels. Art making is the primary focus of the class, with many opportunities to look at and talk about art as well. Teachers will learn to sustain a balance of structure and creativity when planning and facilitating process-based, creative exploration in the classroom.

The course is designed as two, weekend immersion sessions with time in between for practical application in the classroom. A variety of strategies for relevant and effective arts integration with other curriculum areas are taught. Accessible and affordable media and techniques are introduced. Teachers gain greater familiarity with State Essential Academic Learning Requirements in the Arts and diverse artists, cultures, and art forms.

Art lesson design with clear focus on criteria-based assessment practices is an integral component of the class.

Expected outcomes:

Teachers will:

- * Gain familiarity with the State Essential Academic Learning Requirements in the Arts;
- * Build an accurate understanding of visual art elements and principles;
- * Expand familiarity with the application of art materials and techniques;
- * Access and enhance their personal creative process;
- * Demonstrate broader understanding of diverse art, artists, and cultures;
- * Develop more confident and dynamic visual art teaching strategies through practical experience in making, seeing, and talking about art;
- * Create relevant links in their teaching between curriculum content areas and visual art making processes; and
- * Synthesize a variety of art teaching strategies and methods to meet state learning requirements.

Geographic areas: Entire state.

Availability: The artist can provide four 20-hour courses per year. The course is designed as a two-weekend (Fri. afternoon/Saturday or Saturday/Sunday afternoon) immersion class; months of the year are negotiable.

Course offered:

This workshop focuses on the essential skills for mural design. Essley teaches drawing as a series of observed comparisons of shapes and proportions and demonstrates their relationship to math skills (especially fractions and multiplication). This technique enables course participants to overcome their ideas about what it takes to make art. Participants will be taught how to draw “from the imagination”, incorporate symbols, the basics of color theory and painting techniques, how the choices in art elements affect the meaning of images, and the principles of composition. Essley uses art reproductions for lessons in art production, history, analysis, and aesthetics, as well as the basis for teaching drawing skills based on observed comparisons and estimation. In addition, through cut-paper collage, the principles of balance, unity, movement, contrast, and emphasis will be explored as participants arrange and rearrange shapes in abstract patterns to illustrate the various principles and to discover the multiplicity of solutions to a single problem. Ways to use these principles to arrange and enhance the visual space in the classroom will be discussed. Educator-designed materials will also be provided.

Expected outcomes:

Participants will:

- * improve their basic technical art skills and thus their abilities to teach and design art.
- * improving understanding of the essential art elements, color theory, and art principles.
- * be provided practice in addressing issues in analysis and aesthetics.
- * learn how content guides technique.
- * gain understanding in how analysis, history, and aesthetics are core concepts of the Essential Academic Learning Requirements in the Arts.
- * understand that the goal of art production and creativity is the development of problem-solving skills, rather than beautification.
- * understand the way art lessons can be used as the learning medium across all curricula.

Geographic areas: Entire state.

Availability: September through June.

Course offered: *Discipline-Based Art Education*

This course is a 40-hour workshop for classroom teachers that reviews elements of the visual language, art appreciation, and art historical content as they are integrated with other academic disciplines. If their school does not have an art teacher or specialist, this workshop will help teachers of all grade levels become more familiar with art concepts to enable them to add more visual art to the curriculum. This is also a great workshop for grade-level teaching teams to take as a group or for teachers who want to integrate the arts into social studies, history, science, or English. Participants will experiment with most of the common materials available to public schools, including recycled materials. Specific materials may be requested and special materials may be substituted for special projects. Handouts and bibliography are provided.

Expected outcomes:

Teachers will:

- * Understand the nuts and bolts of the Washington State Essential Academic Learning Requirements as they relate to the visual arts;
- * Learn to use the visual arts as a hands-on process for creative and critical thinking;
- * Learn visual art vocabulary related to discussing and evaluating art with students;
- * Learn criteria-based assessment strategies as they explore drawing, painting, collage, printmaking, and mixed media sculpture.

Geographic areas: Generally available within a 60-mile radius of Tacoma, Washington. Willing to travel farther once or twice per academic year.

Availability: September, October, and November 2001. February, March, April, May, and June 2002.

Course offered: *Art Foundations and Interdisciplinary Connections in the Classroom*

This course is a 20-hour teacher in-service. The first part of the workshop will introduce the participants to the basic elements of visual art—color and texture; line and value; shape, space, and form. Building on new vocabulary and skills, the second portion of the workshop will provide teachers with a variety of specific art-related activities and techniques—integrating visual, literary, and performing arts—that are directly applicable to classroom settings. The participants will construct masks, costumes, and props, create paper set designs using an overhead projector, and write a story. There will be a strong focus on providing a framework for connections to the Washington Academic Learning Requirements in the Arts.

Expected outcomes:

Participants will:

- * Learn new vocabulary, skills, and techniques;
- * Learn through hands-on activities that the visual, writing, and performing arts enrich existing curricula and enhance cognitive development;
- * Become familiar with the EALRs and benchmarks for specific grade levels, ensuring students and educators a successful foundation of knowledge for growth and assessment;
- * Learn and expand their skills at integrating two- and three-dimensional art, writing and telling stories, dramatic performance using masks, words, sound, and movement; and
- * Work in small group activities or pairs, affording opportunities to learn through collaboration and discover techniques for group management and participation.

Geographic areas: Statewide.

Availability: August through June.

Course offered:

This in-service will give teachers the skills and resources that they need to create their own dance lesson plans and the self-confidence to incorporate them into their classroom activities. Active participation in non-threatening dance activities, discussion of the goals for the residency, and an explanation of EALRs and benchmarks are key elements of the workshops. Gilbert will share strategies which can be used to build a successful dance experience for all students. Specific workshop topics include: Building a Dance Vocabulary: The Elements of Dance; Understanding and Achieving Washington State's Essential Academic Learning Requirements in the Arts/Dance; Assessment Strategies for Dance; Using Props to Create Dances; Using Dance Explorations to Teach Academic Skills; and Using Dance Activities to Achieve Individualized Educational Program Goals. Other areas of interest suggested by the teachers also can be addressed.

Goals:

This course is designed to introduce teachers to methods for teaching dance in the classroom and to the Washington State Essential Academic Learning Requirements (EALR) in the Arts/Dance. "How to" strategies for addressing the EALRs will be provided.

Expected outcomes:

Teachers will:

- * Have knowledge of the state goals and the EALRs in arts/dance.
- * Be able to teach dance concepts with clarity and confidence.
- * Learn to increase multicultural experiences in their classrooms.
- * Be aware of dance resources and performances available in the community.
- * Enhance their personal creative processes and exploration.
- * Be able to develop and strengthen their critical thinking, evaluative and aesthetic skills.
- * To demonstrate synthesis of information in designing and field testing dance lesson plans.

Geographic areas: Primarily western Washington.

Availability: Any time.

Course offered:

This is a hands-on workshop in which teachers will move around, make funny noises, and actually PLAY theater games while they learn the basic elements and skills of the theater. Hamilton's workshop stresses ways of incorporating the arts and creativity into curriculum through the use of role-playing, creative problem-solving games, and group process games, which include The Bubble Gum Game, Fool the Teacher, Department Store, Machine, Polaroid, and Salesperson From Another Country. Participants will work with mental images, memories, language, character, and character relationships. Theater games that are designed as a stimulus and prelude to creative writing such as The Orphan Train, The Hero, and Just Add Water also may be covered. Many of these activities are geared to EALR 2 (applying creative process and skills to solve problems) and EALR 3 (using an art form to communicate ideas). Hamilton offers many suggestions for curriculum games and exercises. This workshop is aimed at leaving teachers inspired, empowered, and with the feeling that they are able to go on doing theater after the workshop ends.

Goals:

- * To help teachers gain the inspiration, confidence, and information they need to use theater and storytelling activities in the classroom.
- * To enable teachers to use theater to stimulate and motivate students through the use of role playing, acting, improvisation, writing, creative problem-solving games, and group process games.
- * To teach basic learning skills, cooperation, and human behavior.
- * To make theater and storytelling useful tools for teachers to illuminate and enhance curriculum.

Geographic areas: All.

Availability: Most months.

Course offered:

Hands-on workshops are intended to help teachers feel comfortable with designing their own creative writing sessions and exploring ideas for using creative writing in other parts of the curriculum. Direction is given on how to create the basic format for a creative writing segment—which can be varied to meet specific needs, as well as how to design and sequence a longer-term program in creative writing. Sample exercises, writing examples, and resources for further exercises are provided.

The workshop begins with an overview of the ways in which literary arts are crucial to students in terms of creative thinking, problem solving, self-expression, critical thinking, being alert to the external/internal worlds, using the imagination, and analyzing/evaluating material and issues. James then explains the steps in fashioning a writing segment and guides teachers through a series of example workshops covering the basic aspects of creative writing. In remaining sessions, teachers could present their own ideas for workshops, followed by discussions evaluating their plans. Or James and the teachers can consider options for linking creative writing to other academic subjects, for presentation of student work, methods for making students comfortable about presenting work, and ways to make that work available to a community beyond the classroom.

Expected outcomes:

Teachers will:

- * Be comfortable with addressing their own and students' issues concerning creative writing;
- * Be provided with examples of writing by a diversity of authors to illustrate the basic elements of literature;
- * Be provided with course plans they can adjust to meet their own and students' needs;
- * Receive assistance in addressing EALR goals in their course plans; and
- * Be introduced to ways to link creative writing with other subject areas.

Geographic areas: Dependant on month.

Availability: Between mid-June and mid-September, the artist can work anywhere in the state. Otherwise, her college teaching schedule limits her to workshops within a 50- to 60-mile radius of Seattle.

Course offered: *Demystifying the Kiln: Clay in the K-6 Classroom*

This course is a hands-on in-service for K-6 teachers that will demonstrate how clay projects can be integrated in the classroom. Teachers will move beyond tile trivets, gain confidence in using ceramic techniques and equipment, expand their comfort zone, and develop new ideas. Lesson plans and technical handouts will be provided. Each day a slide show of potential classroom ceramic projects will be presented. Participants will work with a different clay and technique every day so they will experience the various ceramic materials available, increase their skill level, and learn how to use the kiln. The Washington State Arts EALRs will be discussed and demonstrated.

Expected outcomes:

Teachers will:

- * Gain technical proficiency in the operation of the kiln;
- * Build an extensive ceramic vocabulary;
- * Gain an understanding of ceramic materials, tools, and processes and become adept in teaching clay in the classroom;
- * Increase their personal skill level in manipulating clay as a 3-D material;
- * Gain an understanding of how to integrate ceramics with lesson plans; and
- * Realize the beneficial results of student learning by incorporating clay in the K-6 classroom.

Course offered: *Clay in the 7-12 Classroom*

Art teachers in these grades have general knowledge of ceramic processes and equipment. This in-service is designed to bring new and exciting techniques to teachers and energize their existing ceramic program. The course content will be designed after interviewing participating teachers as to what they want to learn, what they know, and how they use clay in their art room. Teachers should expect to be inspired!

Expected outcomes:

Teachers will:

- * Experience new kiln and firing techniques;
- * Build upon existing ceramic vocabulary;
- * Increase personal skill level in manipulating clay as a 3-D material;
- * Learn new handbuilding, wheel, and decorating techniques to inspire students; and
- * Acquire technical information on materials, firing techniques, and methods.

Course offered: *Meeting the Masters: Concept, Create, Communicate, Connect (K-6)*

This course takes the mystery out of the principles and elements of art. During this in-service, teachers will participate in cross-curricular lesson plans designed to introduce principles and elements of design, art history, artistic styles, visual concepts, creative techniques, art from different cultures, and the Arts EALRs. Stimulating hands-on experiences will involve teachers in a variety of creative media and materials. Lessons are designed to sequentially teach the principles and elements of art, to make art come alive, and to challenge students to try out new methods and ideas. Comprehensive lesson plans will be provided. The lessons incorporate the Arts EALRs within an interdisciplinary thematic framework.

Expected outcomes:

Teachers will:

- * Gain confidence in personal artistic ability;
- * Build an extensive visual art vocabulary;
- * Gain an understanding of art materials, tools and processes and be adept at teaching visual art in the classroom;
- * Increase personal skill level in visual art and the use of art materials;
- * Gain an understanding of how to integrate visual arts with lesson plans; and
- * Realize the beneficial results of student learning by incorporating the arts in classroom.

Geographic areas: Statewide.

Availability: Year-round.

Course offered: *Art History: Painting, Drawing, Printmaking, Works on Paper*

Lawrence believes that collage is the most versatile teaching tool for transforming conceptual ideas into graphic and physical form—especially for people who think that they “can’t do art.” This workshop brings to life the somewhat intimidating language of art concepts and helps to develop a confidence in the basics of composition and other elements of visual art. It also introduces teachers to applications of the Essential Academic Learning Requirements in the Arts. Included in this workshop will be a hands-on collage project, which will allow teachers to indulge in stream-of-consciousness visualization. A section devoted to art criticism, aesthetics, and appreciation gives teachers evaluation tools, enabling them to approach artwork from an informed and confident perspective. In following sections, a selected artwork is “deconstructed” for content, meaning, composition, and formal issues and then “reconstructed” using ordinary classroom art supplies. Lawrence’s workshops challenge the notion that one needs “talent” to make art. Many samples of projects will be provided.

Goals:

- * To provide internal experience of art-making that concentrates on process but yields a fine product.
- * To demystify Essential Academic Learning Requirements in the Arts, 1-5.
- * To train teachers to equip their students with several simple, eloquent methods of self-expression.
- * To enhance of cross-curricular studies and EALRs in other disciplines.
- * To provide a survey of important art historical movements and styles.
- * To provide appreciation of visual art as something familiar and relevant.

Geographic areas: Entire state.

Availability: Year-round

Course offered:

In this workshop, participants learn the fundamental aspects of using a video camera—both technically and aesthetically. Through a step-by-step process, participants will learn how to operate the equipment, and about sound, lighting, and staging techniques. To demonstrate the different uses of these techniques, both professionally-made public service announcements and videos made by students in the classroom will be used. In addition, participants will be taught observation and critical analysis skills as they watch these filming methods, discovering the ways that film effectively creates moods and proves points. Hands-on experience will be emphasized as participants put to use what they have learned by making their own PSAs. Each one will be no more than five shots and will demonstrate a working knowledge of long shots, medium shots, and close-ups, sound, and light. Participants will also list the EALRs and benchmarks that are covered in making their PSA. Once the PSAs are made, the class will watch them and comment critically on them. The editing process will be demonstrated and explained. For a final project, groups will design a video targeted at a certain age group to be used as a teaching tool, writing a script and drawing a storyboard before shooting it. After these videos are shot, groups will use their knowledge in editing to complete their projects. At the final class, simple projects that teachers can use in their own classrooms will be discussed and the learning value that these projects have will be related to the EALRs.

Expected outcomes:

Teachers will be able to:

- * Use the video equipment and to feel comfortable with it.
- * Use the equipment aesthetically (i.e. how to frame a shot, when to zoom or pan, and how to mix long shots, medium shots, and close ups).
- * Create a video from conception to completion by using script, storyboard, shooting, and editing.
- * Use sound and lighting effectively.
- * Use video can be used in the classroom as a learning tool.
- * Captivate their students with projects while achieving the EALR benchmarks.

Geographic areas: Entire state.

Availability: Year-round

Materials needed: Materials needed: VCR, monitor, video camera (two, if possible).

Course offered: *The Humble Sketch Book: A Re-Introduction to the Pleasure of Making Pictures*

Teachers will make a sketch book and learn simple, enjoyable techniques for sharing drawing time with their students. Using the overhead projector, the artist will lead "draw-along" sessions to build everyone's comfort and skill level in the land of mark making. Straight forward techniques of drawing lines, shapes, forms, textures, and color build upon each other in a logical sequence which leads naturally to the creation of sophisticated and imaginative pictures. In addition to demonstrations and hands-on practice, Newhall will provide teachers with lessons to incorporate drawing into English, science, math, and social studies. Learning to see and draw are powerful tools for understanding. Whether the sketchbook is used in science as a field guide, in English to draw illustrations to a favorite story, in math as a study of geometric image making, or in social studies as a place to explore textile patterns from around the world, it is an integrating force for students to actively engage with the subject at hand. Teachers may discover a new relationship to drawing as a creative companion in the classroom.

Goals:

- * To teach the knowledge and skills necessary to create and respond effectively in and to the arts (EALR #1).
- * Application of the creative process with arts knowledge and skills to reason and solve problems (EALR #2).
- * To connect the arts to other subject areas (EALR #4).

Expected outcomes:

Teachers will:

- * Be practiced in basic drawing and designing skills, using simple technologies to gather, transfer, and manipulate images into unified compositions. They will be able to pass these techniques on to their students.
- * Have seen art made by many different artists and will be able to gather ideas and information for use in solving their own design problems.
- * Have gained sufficient vocabulary to critique and analyze their work and the work of others.
- * Build skills through the numerous sketchbook and drawing exercises that offer opportunities to express unique and creative individual solutions to artistic dilemmas.
- * Have a high degree of awareness and choice of the ways they choose to communicate their ideas and emotions. They will be able to facilitate the same expansion in their students.

The lessons presented in the workshop integrate the arts into English, math, and social studies, giving teachers concrete starting points to bridge disciplines in their classrooms through the use of sketchbooks and drawing skills.

Geographic areas: All.

Availability: Any time.

Course offered: *Including the Arts*

This is a two-unit course offered in ten-hour units, that provides the skills and resources to create visual arts lessons that reach across the curriculum. Teachers will engage in hands-on projects that model examples for integrating art lessons into history, social studies, math, and science topics. They will gain confidence with a variety of art media and materials—both 2- and 3-dimensional—while learning about current trends in the arts, aesthetic education, and art history. Participants will learn more about the Essential Academic Learning Requirements in the Arts and explore using the arts EALRs to plan meaningful, sequential art lessons. They will also explore assessment strategies and be provided with ideas for helping students to build effective sketchbooks and portfolios.

Unit one is meant to demystify the arts. It is intended to excite, stimulate, and promote the arts as a powerful tool in all areas of learning. Topics in this unit include:

- * The creative process, the language of art, and the elements of art;
- * Looking at the “styles of learning” and the “ways of knowing”: providing an infectious and vibrant learning atmosphere through creation of lessons that integrate creative dramatics, word play, and the visual arts;
- * Communicating (exploring, responding, creating): introducing visual, verbal, and kinesthetic motivations using a variety of easily accessible art media and materials; and
- * Making art “education”: addressing the state’s Essential Academic Learning Requirements in the Arts.

Unit two delves deeper into media, materials, and dimensions while aiding teachers in gaining a better understanding of art history. Participants explore and use individual media and techniques, as well as mixed media applications while engaging in a sequential learning experience. Most activities include both two- and three-dimensional involvement. Some of the topics and media include:

- * Exploring the real and the imagined with drawing media: recording what we see and what we don’t see, leaving our marks, and making drawings in space;
- * Printmaking and masks to tell stories and explore points of view;
- * Moving beyond the picture-story: dioramas, shrines, and sculptures; and
- * Imagining, planning, modeling, and presenting: a space and place planning experience involving architecture and sculpture.

Expected outcomes:

Teachers will:

- * Build skills and confidence using art materials and will learn to manage and make use of these materials in their classrooms;
- * Create lesson outlines that incorporate art or aesthetic experience into subject areas and themes they teach;
- * Understand of the state Essential Academic Learning Requirements in the Arts and gain presentation experience in outlining and modeling a lesson; and
- * Learn motivational techniques, games, and activities that are effective at getting students involved on multiple levels.

Geographic areas: All.

Availability: All year.

Course offered:

One of the main goals of this course is to explore the elements of dance through instruction, video clips, photographs, and active participation. An emphasis will be placed on the creative integration of the arts and the curriculum. Petroff will lead teachers through a series of exercises which draw on cooperation, problem solving, and critical thinking skills, demonstrating the power of experiential learning and reinforcing dance concepts. Included will be an introduction to solving creative movement problems and creating dances inspired by masks, music, and poetry. Dance demonstrations and sample lesson plans will be presented by the artist and will be followed by group participation and experimentation. In addition, the EALRs will be a major focal point; teachers will be encouraged to integrate the EALRs into their lessons. Topics covered by this class include: multiple intelligences (Dr. Howard Gardener's theory), EALR's, relationships between dance and other art forms, historical and cultural aspects of dance, special education, and peer integration. Petroff will provide additional resources and will suggest techniques for generating creative and innovative lesson plans.

Goals:

- * To present an experiential introduction to the elements of dance.
- * To discuss lesson plans and to explore how dance elements can be the basis for these plans.
- * To demonstrate how creative dance uses problem solving, critical thinking, and cooperative learning techniques.
- * To explore how creative dance activities are vehicles for multiple intelligences and increased self-esteem.
- * To reveal the value of individual expression and common experience.
- * To discuss how dance can be geared to students' individual learning styles and strengths, including those of special needs students.
- * To discuss strategies of integrating movement into the classroom and reinforcing curriculum topics.
- * To target EALRs.
- * To introduce the cultural and historical aspects of dance and to relate it to other art forms.
- * To assist in adapting dance experiences to the particular interests of the teachers.
- * To create the format for teachers to discover the fun and excitement of dance.

Infusing the arts into educational models enriches and broadens learning opportunities. Arts experiences demand active participation; even as an audience member, one is more than a passive onlooker. Through the arts, individuals have the opportunity to perceive, explore, and enjoy the world because art provides a resource for the expression of ideas; it enables individuals to synthesize thoughts and feelings and to communicate these revelations to others.

Geographic areas: Statewide.

Availability: Schedule is flexible.

Course offered: *Introduction to Mime*

This course will focus on general movement exercises, the mime illusions, image work, and improvisation. Aside from specific mime technique, the course will cover physical preparation for mime, communication through universal imagery, and characterization through mime and clown routines.

All classes include physical warm-ups, technique instruction, and physical improvisation. Techniques include the profile mime walk, handling imaginary objects, wall and ledge, pushing and pulling, the use of body tension and physical economy, sitting, leaning balloon, running, lifting, climbing, and mime concrete (playing an object).

Teachers will participate in a discussion addressing the questions: What is art? Why is art as fundamental to personal and intellectual growth as science, math, and the humanities? What is mime? Why use mime for cross-curriculum integration of arts? How can mime be integrated with cross curriculum studies? Pulver will cover a brief history of mime, beginning with the Greeks, and share student responses to the above questions.

Hand outs: history of mime, cross-curriculum mime exercises, bibliography for books and films on mime.

Goals:

One of the primary goals for this in-service is to emphasize mime as a valuable art form and as a tool to be integrated into each curriculum. By experiencing a sense of play and talent that they never realized was there before, teachers are always amazed at insights into their fellow teachers and themselves. The artist's goal is to rekindle the fires of instinct, body intelligence, and a sense of play. The idea that "silence can be more powerful than words" is much more useful when it is experienced.

Pulver believes that education is internalized, not memorized. And effective mime relies on body intelligence versus rote memory. By physicalizing an image or a concept, the body retains information that the mind isn't even aware of. If you think about all the moves involved in serving a tennis ball, you will never do it well or naturally because your mind gets in the way, it places you outside the action you are trying to complete. If you focus all your attention on the ball and your opponent, the body will instinctively do the rest.

Along with physicalizing exercises for specific areas of study, mime can also help teachers reach special populations.

Expected outcomes:

Teachers will:

- * Acquire knowledge and skills necessary to create, perform, and respond effectively to the arts;
- * Learn to appreciate the possibilities, purpose, and creative channel of this art form and to give their students specific exercises to apply the possibilities in the classroom.

Geographic areas: Statewide.

Availability: Flexible.

Course offered:

This in-service focuses on teaching creative writing with an emphasis on poetry. An introduction to poetry on the first day is meant to demystify poetry for participants and to reveal the playful possibilities that language has to offer. The group will engage in different exercises that will demonstrate how choices are made in poetry—what gets rejected, what gets re-worked, how potent imagery can emerge from simple language games. Following sessions introduce the essential elements of poetry such as phanopoeia, logopoeia, and melopoeia (or image, language, and sound). Participants engage in a discussion of how these vocabulary and concepts can be adapted to fit the EALRS as mandated in the other arts and will review a series of examples which demonstrate these elements. Different poetic forms will be introduced throughout the in-service, further informing participants about the great variety of form that language comes in. Participants will write poetry, mimicking these different forms. In addition, the idea of writing from myth and “folk talk” is introduced, and participants will write personal narrative poems in the voice and perspective of a character in a story. The final project will be a group reading based on the ideas presented in the final poems.

Goals:

- * To reduce the fear that many teachers have of approaching poetry in the classroom.
- * To make poetry accessible to teachers.
- * To give teachers some exercises that they can take back to their classrooms.
- * To introduce teachers to basic elements of poetry.
- * To demonstrate that poetry is a versatile art form that can be used in many subject areas to achieve the goals of EALR benchmarks.
- * To improve public speaking techniques.

Geographic areas: Entire state.

Availability: Year-round.

Course offered:

These teacher workshops will offer participants an introduction to Mexican arts and culture. They are designed as a collaborative approach between the artist and the teachers. Through teamwork and supportive partnerships, academic areas of the curriculum (suggested by teachers) will be explored. Parallels between physical education, music, Spanish, history, social studies, geography, art, multicultural studies, and dance also may be explored.

The course includes a colorful video/slide presentation, dance demonstrations by the instructor, a discussion of legends and facts of particular interest concerning the origin of the dances and costumes, a unique folk art exhibit, authentic costume display, and discussion of Mexican dance history. All of these elements will combine to give teachers insight into the culture of Mexico.

The artist will share a wealth of resource materials including hand-outs with ideas and suggestions for classroom activities. He will assist teachers with lesson plans which will offer students a positive experience of Mexican arts and culture. At the same time, these lessons will raise the students' consciousness of Hispanic culture. This workshop will provide teachers with hands-on experience.

Workshops will serve to familiarize and enrich teachers' knowledge of the art, history, and culture of Mexico, while further enriching and diversifying their curriculum.

Goals:

- * To provide an arts tie-in to other basic areas of school curriculum.
- * To put multicultural education to work in the classroom by emphasizing how the arts can foster cross-cultural understanding and can be used to bring life and interest to basic subject areas.
- * To contribute to an increased knowledge of Hispanic arts and culture.

Expected outcomes:

- * Participants will be more aware of Hispanic culture and, in particular, Mexico's rich cultural heritage through its folk dances, music, art, and history.
- * Particular curricula will be enriched and diversified, and exciting school programs will be developed.
- * Multiculturalism in dance and arts will be promoted.
- * Participants will recognize the role of dance in global, social, cultural, historical, and political contexts.
- * The positive benefits of dance, including improved body rhythm, balance, coordination, self-confidence, grace, and poise, will be emphasized.

Geographic areas: Statewide.

Availability: Year-round.

Course offered: *Elementary Teacher Workshop*

During a 40-hour workshop, the artist will divide the class into four sections: 1) drawing (line, pattern, and shape), 2) painting (water color and tempera, color mixing, types of brushes and other painting tools, types of paper, and three painting techniques), 3) confidence & materials, and 4) brain storming lessons & teaching.

The artist will guide teachers through many projects, using the above mentioned materials and focusing on the accessibility and management of materials. Teachers will gain confidence in their own artistic skills. In addition, they will learn that art materials do not have to be intimidating or messy.

Lesson plans will be developed that are specific to individual teachers' curriculums. Teachers will practice teaching their lessons, gaining confidence with the materials and information. Through slides, the artist will introduce a wide range of artists and artistic styles which can be the basis for lessons. Reference materials will be shared.

Goals:

- * To leave teachers with concrete ideas, specific skills, confidence in their own skills, and awareness of easy-to-find cheap materials.
- * To help teachers see that painting in class can fit easily into their daily class life.
- * To help teacher comply with the EALRs.

Course offered: *Junior High and High School Teacher Workshop*

During a 40-hour workshop, the artist will teach painting and mixed media. Because vonRosenstiel believes that most high school teachers are well versed in traditional painting techniques, she will teach non-traditional painting techniques and will introduce a variety of materials to paint on—wood, metal, unstretched canvas, and glass. In addition, experiments will be done with "artists" acrylic paint and cheaper commercial paint.

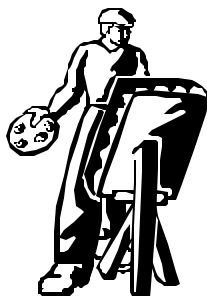
Using historical and cultural references (masks from Africa, paintings on glass from Nepal, Russian folk painting on wood, aboriginal dream paintings) as the starting point, participants in this workshop will experiment with different materials to create lesson plans suitable for their student populations.

Geographic areas: Statewide.

Availability: September-June.



Arts In Education Program



2001-2003 Artists In Residence

Visual Artists

Residencies offered:

Leonardo's Leaves: Drawing the Natural World: (Grades K-12)

Artists, like scientists, seek to reveal what underlies the things we observe through our senses. Using Leonardo's drawings as a jumping-off point, this residency immerses students in thinking about structure and beauty in art and science. Students will create a botanical, zoological, or ornithological journal containing drawings and important vocabulary. Allan will demonstrate and students will practice techniques of observation, measurement, and drawing using pencil, reed pen, and ink. Drawings of birds, insects, plants, and landscapes by Audubon, Maria Sybilla Merian, O'Keeffe, and others will reveal historical techniques and unique approaches to scientific subjects.

Materials needed: Drawing papers, pencils, inks, reed pens

The Golden Spiral: Illuminated Manuscripts: (Grades 4-12)

Illuminated manuscripts from Medieval Europe are some of the earliest art forms interweaving writing and painting. Inspired by the colorful figures, calligraphy, and design of early books, students will create their own contemporary illuminated pages. The completed manuscript will contain writing and illustrations reflecting students' observations of the natural world, mythology, folklore, or current events. Just as many artisans traditionally contributed to the creation of a single book, students' leaves will be color-copied and bound into a manuscript of the entire class.

Materials needed: Watercolor papers, pencils, calligraphy pens, inks

Portraits of Suffrage: (Grades 6-12)

Based on Rebecca Allan's recent "Suffragette Series" (portraits of Susan B. Anthony, Elizabeth Cady Stanton, and Frederick Douglass), this residency centers on creating portrait drawings of leaders of the women's suffrage and abolitionist movements in the United States. The contributions of these leaders to the cultural freedoms we currently enjoy will be central to the portrait research.

Materials needed: Drawing papers, pencils, colored pencils, pastels

Geographic areas: All

Availability: September-May

Curriculum integration:

Science (botany, zoology, ornithology), language arts, literature, and history.

Teacher workshops:

The Golden Spiral

Introduces the rich and varied history and techniques of illuminated manuscripts from Medieval Europe. Teachers will learn about historical books as a starting point for developing a lesson plan that incorporates poetry, story writing, or mythology with book illumination. During the workshop teachers will see historic manuscripts from slides, see many handmade books from Allan's collection, and create a small illuminated leaf (page) using a favorite phrase or letter.

Portraits of Suffrage

Teachers will study the role of writing and visual images during this significant period in American history and will develop small portraits of their chosen suffragette using collage and drawing. Ideas for curriculum and specific lessons will be developed linking visual art, American history, and writing.

Community outreach:

The Golden Spiral

The residency culminates in an exhibition of student illuminated manuscripts at the school. Medieval and Renaissance music complements the exhibition; and friends and family are invited to sign the guest book.

Leonardo's Leaves and Portraits of Suffrage

These residencies culminate in an exhibition of student artwork including displays of the still life objects and suffragette photographs students drew from.

The Artist:

Rebecca Allan is a painter and writer whose work centers on landscape, botanical drawing, and the human figure. She teaches from the perspective that drawing ignites a child's visual life and cultivates a sense of responsiveness and self-knowledge. A dedicated teacher of drawing and art history, she has taught at Cornish College of the Arts, Allegheny College, Northwest Yeshiva High School, and Seattle Academy of Fine Arts. As a museum educator with Seattle Art Museum, she established the Art Studio Program in 1991. She received her education in art and biology at Allegheny College and her M.F.A. in painting from Kent State University. Allan has been a fellow at Dorland Mountain Arts Colony in California, and her work is represented by Lowry-James Fine Prints in Langley, WA. Rebecca also writes visual arts curriculum for teachers and has developed curriculum on the Renaissance, twentieth-

century art, John James Audubon, and John Singer Sargent for Seattle Art Museum.

Residencies offered:

Murals, Masks, and More - Collaborative Projects: (Grades 1-12, all levels of ability, thematic material will vary per age group)

Students will develop plans to create murals for permanent or semi-permanent installations at school. Classes will include a review of murals produced in a variety of cultures, discussion of aesthetic and design issues of those murals, and cooperative planning related to thematic material consistent with the curriculum. Early sessions will be devoted to discussion and planning; during later sessions, students will paint the actual mural from the design plans. An unveiling of the mural will be an event to which parents and other community members are invited. Invitations to the unveiling will be made using drawings and designs created during the research portion of the project. These will be made using printmaking techniques or computer graphics. If mural space is not available at the school, printmaking can be used to create multiple copies of an artists' book (large format), in which each student contributes one or more prints. Or students can create a series of masks or tiles that will be displayed as a sequential group (molded, painted paper, laminated collage or assemblage) or a series of silk-screened banners to be displayed as a group so that each is a piece of the greater whole.

Materials needed: Paper, scissors, glue, and pencils for planning; paint and brushes for painting (latex house paint or acrylic); plywood if wall space is not available; paper, brayers, and printmaking ink for printmaking projects; paper, cardboard, glue, and colored paper for collage.

Geographic areas: Statewide.

Availability: September through June.

Curriculum integration:

The workshops will tie into any curriculum since any subject can be the theme for a mural or book.

Teacher workshops:

As an example of the process of artist/community collaboration, teachers may choose an historical review of murals and their function in the community. Also available are a collage workshop on the principles of art, balance, unity, movement, contrast, emphasis and how these ally themselves to theme; and a session on identification of sites at the school for future collaborative projects.

Community outreach:

Exhibition of the mural, including invitations made with printmaking techniques and possibly including costumes, masks, and theater, or poetry recitation and dance.

The Artist:

Essley, who has been making art since childhood, has been a wildlife and forest technician, foster parent, refugee relief worker, bookkeeper, and teacher's aide. She began formal studies in art after age 35 in order to develop her skills and contribute to her community more fully. Essley has produced art and helped others produce art for community organizations and is committed to teaching art in ways that make it accessible to ordinary people. Some of her most profound experiences have been in making art with people in extreme conditions of poverty including peasants in Nicaragua and refugees in Thailand. There, she learned from uncommon teachers that it is not the materials that make art but the spirit of the artist. Some of her most significant art has been made in collaboration with children and youth, creating murals over graffiti, bringing beauty and positive energy to the children involved.

Residencies offered:

Frehse's teaching is based on integrating art into the curriculum. She adapts skill practice, art history, and appreciation of art to topics and resources suggested by classroom teachers.

Story Art Quilts: (Grades K-12. Lessons are criteria based and adapted to the appropriate grade level)

Students will experiment with combining text and cut and torn paper to create "quilt squares" of a popular story. The individual squares will be tied together to form a larger art quilt for public display.

Materials needed: Standard school art materials including watercolors, oil pastels, tempera or acrylic paints, markers, glue, colored paper, cardboard, craft paper, and recycled materials—cardboard boxes, sticks, and plastic bottles.

Australian Aboriginal Animal Drawings: (Grades K-12. Lessons are criteria based and adapted to the appropriate grade level)

Intricately patterned, oil pastel drawings will be developed based on traditional Australian Aboriginal symbols and stories. Students will create their own stories using symbolic animals.

Materials needed: Standard school art materials including watercolors, oil pastels, tempera or acrylic paints, markers, glue, colored paper, cardboard, craft paper, and recycled materials—cardboard boxes, sticks, and plastic bottles.

Chinese Zodiac Animal Constructions: (Grades K-12. Lessons are criteria based and adapted to the appropriate grade level)

This residency is often done around Chinese New Year. The twelve animals associated with the Chinese Zodiac will be constructed in large-scale cardboard. Additional themes that dovetail with this project include mythology, folklore, and anthropomorphic (human) behavior symbolized in animals.

Materials needed: Standard school art materials including watercolors, oil pastels, tempera or acrylic paints, markers, glue, colored paper, cardboard, craft paper, and recycled materials—cardboard boxes, sticks, and plastic bottles.

Heroic Portraits: (Grades K-12. Lessons are criteria based and adapted to the appropriate grade level)

This residency is especially good for middle school and high school students. Students will explore the best meanings of "heroic" and examine the differences between heroism and infamy or celebrity. Sketching and drawing skills will be developed and portraits of heroic figures will be produced in monumental scale.

Materials needed: Standard school art materials including watercolors, oil pastels, tempera or acrylic paints, markers, glue, colored paper, cardboard, craft paper, and recycled materials—cardboard boxes, sticks, and plastic bottles.

Geographic areas: Two weeks per month within 60-mile radius of Tacoma and one residency per year beyond the 60-mile radius.

Availability: September through November 2001. Also February, March, April, and May 2002.

Curriculum integration:

Almost any other discipline—especially English, storytelling, social studies, history, geography, music, physical and biological sciences (particularly volcanoes and bugs).

Teacher workshops:

Using a Sketchbook as a Long Term, Cumulative Project

Workshop presents methods for constructing simple sketchbooks, exercises in observation and development of drawing in stages, and assessment strategies when used as a criterion in other curricular projects.

Thinking Big

Workshop relays how to create a large-scale class artwork using art history, art appreciation, and elements of the visual language using an academic concept of the teacher's choice. Teachers bring their topics and brainstorm ways that visual art may provide another way of learning it.

Community outreach:

An exhibition of student and teacher artwork produced during the residency. An evening reception in which parents are invited to view the art exhibition or an after school art activity for families.

The Artist:

Becky Frehse earned a BFA in drawing at Arizona State University and an MFA in drawing and painting at Central Washington University. She spent a year in the Peace Corps teaching special education in Tunisia and has traveled widely in China, Europe, and the Caribbean. Frehse studied traditional Chinese painting in China from 1991 to 1992. She taught in the Art Department at Pacific Lutheran University from 1986 through 1993 and taught middle school and high school art for five years at Charles Wright Academy in Tacoma. Frehse is currently a teaching artist and mentor to public school teachers involved in the Pierce County Arts Education

Partnership and is working with the Tacoma Art Museum's Art After School Program. She is an active, exhibiting artist and her paintings, mixed-media collages, and photographs have been exhibited regionally and nationally.

Residencies offered:

Materials needed: Dependent on the project selected.

The Power of Images and Stories: (Grades 3-12)

Informal interviews with family members or collected photographs will help students write a short story with accompanying visual imagery of their family's history or a single significant event within the family. Printmaking will be explored, with each student producing a series of up to three collagraphs plus one book cover image. The final presentation could be a hand-bound book, a large paper quilt/banner along with written text, or a visual and spoken performance.

Tomorrow's Vision: (Grades 5-12)

Students will be challenged to envision what vehicles and buildings might look like in the year 2050. The course will involve a series of discussion groups, rough sketches, technical drawings of 3-dimensional models, and collaborative class work to produce a large blueprint of the city. Students will develop personal aesthetics, analytical and problem solving skills, and an expanded vocabulary. Math skills and a variety of materials will be utilized extensively.

Game Boarding: (Grades 3-12)

Students will study traditional games and design a game board for an age specific population. Areas of focus will include choosing the target audience, creating the variables of luck, and establishing an educational element for the game to be used as a successful teaching tool in other classrooms. Students will construct the boards and gaming pieces, produce a deck of cards, design a small instruction booklet, and product test their strategies. Measurement, scale design, color application, and problem solving will all be integrated in the project.

Stop Action Animation: (Grades 3-12)

This residency will teach basic techniques for creating a shortstop action animation. Claymation, collage, reductive and additive drawing techniques, and paper puppets will offer a wide range of visual elements to explore. Technical introductions to video camera use, conveying movement and action, character development and props, and creating storyboards will be taught. Equipment requirements for this course include access to one additional video camera beyond what the artist will supply.

Geographic areas: Statewide.

Availability: Any time.

Curriculum integration:

The artist has done residencies, which combine visual arts with literature, writing, foreign language, psychology, engineering, and mathematics.

Teacher workshops:

The artist teaches in a wide range of mediums combined with a wide (or narrow) area of focus in regard to content and classroom applications. Media include drawing, printmaking, collage, mixed-media sculpture, painting, and multi-media video animation. The artist brings years of experience in targeting the art form that best reinforces the learning experience. Simple to advanced outlines are used to create options for classroom integration and development.

Community outreach:

Possibilities include an art exhibit at the school, local library, or community college for students, teachers, and families; creating a group of young mentors who would share the process and techniques with other students; or students creating a booth during a family events day and sharing their new found techniques with younger artists.

The Artist:

Kathy Gore Fuss has been a practicing studio artist for over 20 years and has taught in the public schools for over a decade. Her work has been exhibited nationally with commissions ranging from the Bailey-Boushay House in Seattle to numerous sculptures purchased throughout the state via the Artist Resource Bank roster. Gore Fuss has been a board member of Artist Trust and currently is serving on the City of Olympia Arts Commission. She has been selected as one of the artists who will adorn a large fiberglass pig that will be installed in downtown Seattle during the summer of 2001. Gore Fuss' style of teaching is passionate, fun, and filled with challenges. Her strength is to reveal the possibilities by modeling creative problem solving directly in front of teachers and students.

Residencies offered:

Masks of the World: (Grades 4-12, all populations, especially the at-risk)

This project can focus on one or many cultures. Examples of masks from various cultures will be shown and discussed focusing on design, symbolism, and facial features. Masks can be adapted to several different media.

Plaster gauze bandages or papier-mâché, Vaseline, and paint with paintbrushes.

Pictographs: (Grades 4-12, all populations, especially the at-risk)

This project focuses on using symbols from a specific culture (Native American, Aztec, Inca, Mayan, Egyptian, etc.) to tell a story. This project can also be adapted to a variety of media.

Butcher paper, crayons or oil pastels, and watercolor.

Word Art: (Grades 4-12, all populations, especially the at-risk)

Examples from advertising/graphic design will be shared for a class discussion on the effectiveness of the samples. Students draw words according to their description using drawing materials such as pencils, colored pencils, oil pastels or crayons. For example, in the word “soft,” the letters “s,” “o,” “f,” “t” may be drawn in billowy, cloud-like shapes.

Drawing paper, erasers, pencils, colored pencils, and oil pastels or crayons.

Jasper Johns’ Numbers: (Grades 4-12, all populations, especially the at-risk)

This is a painting project based on Jasper John’s “Numbers in Color.” Numbers are painted in boxes in such a way that they blend in with the background, yet show depth. This art project exposes students to abstract expressionism/pop art.

Watercolor paper or tag board, pencils and tempera paint with paintbrushes.

Geographic areas: Washington State—especially Yakima, Thurston, Pierce, King and Snohomish counties.

Availability: Yakima County—year-round, Washington State—all except Mid-October through end of February.

Curriculum integration:

Art history, social studies, science, language arts, and math.

Teacher workshops:

The workshop will focus on art concepts, vocabulary, and aesthetics. Using examples of art for interpretation, teachers will describe what they see and then analyze relationships in regard to size, color, shapes, etc. Teachers will then interpret these observations and make an evaluation. Teachers will analyze how artists with similar pieces or content went about problem solving. Depending on the project selected, the hands-on portion of the workshop will focus on the teacher becoming familiar with the medium to be explored.

Community outreach:

Gallery exhibit of student artwork in a “professional” setting for community viewing outside of the school environment. Students would learn what is involved in putting on an exhibit—making arrangements with a gallery or alternative venue, hanging a show, and promoting the exhibit. Students would also give out invitations for this event.

The Artist:

Garcia is an artist, communication designer, and arts educator. She attended the Otis Art Institute of Parsons School of Design and completed her B.A. at The Evergreen State College focusing on printmaking, digital imaging, and art education. She has exhibited her work professionally and was recently accepted into the Artist Resource Bank, part of the Art in Public Places Program of the Washington State Arts Commission. As an artist, her mediums of choice are oil pastel, acrylics, and printmaking. Her skills as a communication designer include public relations, graphic design, and illustration using the following Adobe software: PageMaker, Photoshop, and Illustrator. Garcia has over 850 hours of experience teaching art to youth, specializing in teaching art to high-risk youth using a multicultural approach. She has taught art in the elementary arts program of the Yakima School District, for community youth events, as an artist-in-residence for Allied Arts Council of Yakima Valley, and to incarcerated youth in the Yakima County Juvenile Detention Center and the state facility at Maple Lane. Garcia’s current works are linoleum block prints based on her experience working with high-risk youth. This series, “Lost Children,” reflects the issues faced by the incarcerated youth who participated in a 25-hour, small-group self-portrait class she developed. The class challenged them to take a look at who they are and to depict themselves without any references to drug or gang involvement. She won an award for “Forgotten Child II” in the 45th Annual Central Washington Artist Exhibition at the Larson Gallery.

Residencies offered:

Video Storytelling: The Dramatic Deep Dive: (Grades 8-12, adults, prison populations)

Students write an original screenplay or adapt a play or short story. Casting themselves and others as actors, they plunge into production. Assuming a new hat each day (director, production manager, camera operator, etc.) they grapple with the joys and frustrations of artistic collaboration. There is a minimal amount of lecturing. Instead, while shooting and screening their dailies, students have ample insight into visual language and process. Editing a finished piece with Gargiulo completes the project, which is an intense experience for all—with students often wanting to work beyond class hours.

Materials needed: Two or more video cameras, editing equipment, videotape.

The One-Minute Documentary Marathon: (Grades 8-12, adults, prison populations)

After a short lecture on film grammar, students in small teams are assigned a shooting exercise before making their own stories on video. Students have a choice of music video, PSA, or documentary short of no more than one minute in length. Their script or storyboard dictates the shooting and editing of their projects. These documentaries can be based on a central theme and then assembled as a single program. The learning goals of the residency are to communicate an idea visually, to plan the execution of that idea, and to learn to collaborate with others.

Materials needed: Two or more video cameras, editing equipment, videotape.

Geographic areas: Entire state.

Availability: Throughout the year.

Curriculum integration:

Literature and drama are the most easily integrated—although I have seen these video skills incorporated into history, social studies, and science curriculums. Gargiulo is very interested in working with drama and literature classes to do an adaptation or with social studies for a video magazine.

Teacher workshops:

Discussion of a screened film, including both content and technical aspects of production. Past screenings have included *East of Occidental* (a PBS historical documentary on Chinatown) and *Got 2 Come Up; A Day in the Life of a Young Man* (a gang violence prevention drama). An alternative to this workshop would be a lecture and hands-on workshop on how to use a consumer video camera and incorporate it into the classroom.

Community outreach:

A premiere screening of the finished video for parents, teachers, and students followed by a Q&A session with the student writer-director-actors. Ideally, there will also be a screening of the finished video on cable access TV.

The Artist:

Maria Gargiulo is an Emmy award winning director-producer, and her work has appeared on PBS, the Discovery Channel, Fox, CBS, and at film festivals around the world. A graduate of Stanford University and the American Film Institute, she was the first recipient of the Nichol Screenwriting Award. Her credits include: *The Year of My Japanese Cousin*, a feature film set in the alternative music world; *Broken Vows*, an Emmy-nominated documentary on domestic violence; *The Fabulous Fas Game Show*, an Emmy award winning children's show; *Not In My Church*, a television docu-drama; *Got 2 Come Up*, a community-based project to prevent gang violence; and *Full Circle, The Story of Native Americans in Washington State*. Her children's programming and PSAs have won numerous awards, racking up 14 Emmys. Some of her goals in teaching are to impart to students a sense of passion combined with work ethic—a feeling that caring about the work one chooses is as important as the work itself and that it's more than okay to have fun doing that work.

Residencies offered:

These animation residencies provide a stimulating series of classroom activities during which students will learn about the art of animation and create their own animated videos that can be shown in a screening at the residency's end. The artist uses simple video technology and a device called the Video Lunchbox to help students film their animated sequences one frame at a time. She offers three residencies.

Animating Ourselves: (Grades K-4)

This residency deals with issues of identity, self-expression, and self-esteem and culminates in animated self-portraits.

Materials needed: Television and VCR, access to a photocopy machine and basic art supplies (markers, construction paper, scissors, masking tape, glue sticks, Plasticine modeling clay). The artist will provide the other equipment and supplies.

Animation Nations or Animated Histories: (Grades 5-8)

By exploring cultural traditions or historical topics being studied in current curricula, students create animated vignettes illustrating the stories and traditions.

Materials needed: Television and VCR, access to a photocopy machine and basic art supplies (markers, construction paper, scissors, masking tape, glue sticks, Plasticine modeling clay). The artist will provide the other equipment and supplies.

Persistence of Vision, The Art and Science of Animation: (Grades 8-12)

After studying samples, students will create animated and time-lapse sequences. They will learn about the sciences of visual perception and video technology, as well as the mathematics involved in frame-by-frame film and video making.

Materials needed: Television and VCR, access to a photocopy machine and basic art supplies (markers, construction paper, scissors, masking tape, glue sticks, Plasticine modeling clay). The artist will provide the other equipment and supplies.

Each residency has distinct curriculum tie-ins and will be customized according to the site's specifications. These residencies help students meet benchmarks of the Washington State Essential Academic Learning Requirements in the Arts by presenting opportunities for students to use art to enhance academic topics and teaching them to analyze (view and discuss films and demonstrations), interpret and communicate (tell stories), develop creative skills (creating animation art work), perform (animate, create time-based art works), and demonstrate (display completed work) with the art of animation.

Geographic areas: Entire state (Kitsap and King counties preferred).

Availability: Year-round excluding first two weeks of June each year (while attending international animation festival). Can work 6 consecutive weeks within 60-miles of Bainbridge Island and two consecutive weeks beyond the 60-mile radius.

Curriculum integration:

Creative writing, drama, science, math, history.

Teacher workshops:

In a two-hour teacher workshop, the artist will involve the faculty in hands-on animation and movement exercises that they can use in their classrooms without film or video equipment. If the school does have the appropriate video or computer equipment, she will teach a workshop on how to use these tools to create animation with students.

Community outreach:

Each residency culminates in a one to two hour "animation festival" at which the students will present their creations.

Guests—parents, faculty, other students, community—will have the opportunity to try their hands at basic animation projects demonstrated by the students and teachers.

The Artist:

Wendy Jackson Hall is an independent animator, educator, and animation writer who has taught animation production to children and adults since 1990. In 2000, she designed and supervised construction of the Hands-On Animation Lab (HAL) at 911 Media Arts Center in Seattle where she also teaches. Jackson Hall, who earned her BFA from Rhode Island School of Design's renowned animation program, has created four short films and is completing a fifth for the Seattle Arts Commission's Salmon in the City public art program. She serves on the board of directors of the International Animation Association (ASIFA), has consulted for AtomFilms and Nickelodeon, and has written over 150 articles about animation that have been published in Animation Magazine, AWN.com, Hollywood Reporter, Variety, WIRED, and other publications.

Residencies offered:

Aspect of Self: (Grades 4-12)

Using papers, photos, and found objects, students will construct a self portrait that reflects, not visual reproduction, but rather their culture, personality, interests, concerns, and family. Through participatory exercises and examples, they will examine design components and explore principles that create a sense of unity, rhythm, balance, and focus.

Materials needed: Papers, photos, fabric, magazines, maps, charts, found objects, matt board, scissors, glue, and personal items.

Generational Ties: (Grades K-8)

Grandparents can play an important role in the life of a child. Using a variety of two- and three-dimensional objects, students will construct an assemblage descriptive of a grandparent. Through this process, they will explore the use of “metaphor” in creating art, as well as components and principles of design.

Materials needed: Papers, photos, fabric, magazines, maps, charts, found objects, matt board, scissors, glue, and personal items.

Social Statement: (Grades 7-12)

Students will create a visual statement using mixed media to address a social issue or concern, an historical event that is part of the curriculum, or an expression of a culture or community. Examples of art that make social statements will be examined.

Materials needed: Papers, photos, fabric, magazines, maps, charts, found objects, matt board, scissors, glue, and personal items.

Landscape: (Grades 5-12)

Students will use a variety of photos and papers to create geographical features such as cliffs, rocks, rivers, and mountains. Special emphasis will be given to patterns and textures observed in geographical formations.

Materials needed: Papers, photos, fabric, magazines, maps, charts, found objects, matt board, scissors, glue, and personal items.

Papermaking: (Grades 5-12, maximum 12 students per session)

Using kitchen blenders, simple screens, and natural fibers and objects, students will make pulp and form individual sheets of paper. They will learn about the history of paper and look at the differences between hand papermaking and industrial processes, including environmental impacts. This workshop can be incorporated with any of the above projects and may be especially interesting in combination with the Landscape project.

Materials needed: Old kitchen blenders, papers, photos, fabric, magazines, maps, charts, found objects, matt board, scissors, glue, and personal items.

Geographic areas: Western Washington.

Availability: Anytime. Can work 4 consecutive weeks within a 60-mile radius of Olympia and 2 consecutive weeks outside a 60-mile radius of Olympia.

Curriculum integration:

History, math, science, communications, geography, and the arts. All projects can be altered to address most curricula.

Teacher workshops:

Using hands-on exercises and discussion, teachers will explore mixed-media collage and will examine the principles of design.

Community outreach:

Parents, students, teachers, and friends are invited to an exhibition of student and teacher artwork at school or other public venue.

The Artist:

Marie Hassett has been an artist for over 15 years and a therapist counseling children through methods that integrate art for 25 years. She has worked with both individuals and groups in homeless shelters, domestic violence programs, and juvenile offender programs. Hassett also facilitates art workshops in classrooms and provides professional training on using art in working with children. Hassett received a BSW from SUNY at Buffalo and completed the Textile Art & Design program at Buffalo State University College. Her assemblages explore the human journey by careful juxtaposition of metaphor-laden images and materials. Hassett's work has been featured in national exhibitions, museums, and cultural centers and is in public and private collections.

Residencies offered:

As related to the Essential Academic Learnings in the Arts, students will have the opportunity to solve problems and make creative decisions throughout the development of their projects. Each student will recognize the importance of the “design team” approach, as they collaborate with other students, bringing their own imagination and expression to the project. In addition, ceramic vocabulary will be used to describe various ceramic and construction techniques. A slide presentation will expose students to historic and contemporary ceramic architecture. If equipment is available, students will also research architectural ceramics via the Internet, as well as document the project using video equipment or a camera.

Architectural Ceramics: (Grades K-12, special needs populations, adults)

Students and teachers will create an architectural ceramic piece to be installed in a public space at their school or in their community. Ideas for this project could include a column, entryway, mural or frieze, signage, garden sculpture, architectural detail, or custom-designed tiles or mosaics.

Materials needed: Kiln, slab roller and canvas, large tables dedicated to project, sculptural clay, glazes, basic ceramic tools, plastic sheeting, and installation materials. (If available: computers, access to the Internet, and cameras—still or video.)

Geographic areas: Statewide.

Availability: All year.

Curriculum integration:

Art, social studies (study of historical architecture and architects), science (glaze materials and firing of the clay relate to chemistry and physics), math (glaze calculation, weights and measures, clay shrinkage), geology (study of clay and minerals).

Teacher workshops:

This workshop will engage teachers in identifying an architectural piece that will become an integral part of their school or community. Kates will work closely with the teachers to provide hands-on experiences that will introduce new ideas and methods of working with clay such as clay decorating techniques and technical kiln firing methods which include electric, raku, saggar, pit, and sawdust. Installation options will also be explored. In addition, this workshop will provide teachers with the technical background needed to develop art lesson plans as well as prepare them to teach these techniques so as to achieve benchmarks of the Essential Academic Learning Requirements in the Arts. Kates will also provide suggestions for future projects. A list of books, periodicals, videos, and Internet sites pertinent to architectural ceramics will be provided.

Community outreach:

The community will be invited to the “unveiling” of the installed architectural piece. Students will be involved in all aspects of the event including planning, presentation, and publicity. Students will also present photographs and/or films of the project.

The Artist:

Ceramist and designer, Barbra Kates, has worked with clay and art over 25 years. Since receiving her BA in studio art from Towson State University in Baltimore, Maryland, she has taught ceramics and design courses at the college level, received a National Endowment for the Arts grant for an outdoor tile mural project, and has been involved with Summervail Workshops for Art and Critical Studies at Colorado Mountain College in Vail. A full-time studio ceramist and designer, Kates has also served as chairperson and a founding board member for the Nisqually Regional Arts Council, and has been an active member of the Washington Potter's Association and the Tile Heritage Foundation. Kates specializes in architectural ceramics. She offers an unlimited range of work in clay including custom tiles, murals, ceramic signage, and sculpture. Her work has appeared in publications such as Clay Times, the Tacoma Tribune, and will appear (September '99) in a new book written by Peter King entitled Architectural Ceramics. Kates's work is represented by various galleries, is privately collected, and appears in public art collections.

Residencies offered:

Kelter offers the Making Paper Sing – Exploring Art Through Painting and Drawing program. This program offers a variety of residencies that focus on painting and drawing. The artist is also proficient in Spanish and is able to work with Hispanic populations. The program consists of the following residencies, each tailored to be developmentally appropriate.

Zoom! A Visual Arts Experience in Grid Drawing, Abstraction, and Portraiture: (Grades K-12)

Assists students in learning how to draw using grids, estimation, and proportion.

Materials needed: Paper, scissors, glue, brushes, tempera paints, and oil pastels (depending on the residency selected).

Matisse, Picasso, and Me: Learning to Understand Abstraction: (Grades K-12)

Explores painted paper collages, cubist self-portraits, and roll-playing study of these two famous artists.

Materials needed: Paper, scissors, glue, brushes, tempera paints, and oil pastels (depending on the residency selected).

Learning About Landscape: (Grades K-12)

Is a study of composing space and learning to draw perspective.

Materials needed: Paper, scissors, glue, brushes, tempera paints, and oil pastels (depending on the residency selected).

Every Abstraction Tells A Story: (Grades K-12)

Focuses on learning about book design and creating books that rely on line and shape for the narrative.

Materials needed: Paper, scissors, glue, brushes, tempera paints, and oil pastels (depending on the residency selected).

Let's Go to the Circus: (Grades K-12)

Is a painting and cut-paper experience that teaches color mixing and spatial relationships. In all residencies, great attention is given to the elements of art—line, shape, color, value, space, texture—and the principles of art. All projects teach some or all of the following: mixing colors, drawing with scissors, manipulating a brush, and creating visual texture with simple tools.

Materials needed: Paper, scissors, glue, brushes, tempera paints, and oil pastels (depending on the residency selected).

Geographic areas: Primarily southern Washington, particularly Clark, Skamania and Klickitat Counties.

Availability: Any time. Can work four consecutive weeks within a 60-mile radius of Hood River and two consecutive weeks at sites more than 60 miles from Hood River.

Curriculum integration:

Dills Kelter uses children's picture books in her residencies and encourages writing and reading experiences as part of the creative process. She has extensive experience integrating the arts into other curricular areas and has offered successful teacher workshops linking art to science, math, history, and literature. In 2000, she developed and presented a four-day, hands-on teacher workshop in Hood River County on how to link art to their schools' earth and space science strands. In 2001, she is working in the Gresham-Barlowe School District helping K–2 teachers integrate art, reading, and writing through a series of workshops on balanced literacy.

Teacher workshops:

Picture Books As Springboards for Art Adventures:

Fine art originals and prints are often difficult resources for teachers to find and use. This workshop will help teachers to use picture books as discussion subjects for art experiences. Included are how to talk about the formal qualities of the books—the elements and principles of art, cultural and historical perspectives; and aesthetics and art criticism. Where time allows, teachers will create books based on some particular picture book models.

Demystifying the Elements and Principles of Art:

Easy hands-on art activities with guaranteed successful results help teachers understand the elements and principles of art.

Editing through the Visual Arts:

Teachers will learn to edit using visual arts techniques such as viewfinders, cropping, and over painting, and gain an understanding of how these concepts can be used in writing.

Community outreach:

Whenever possible, the artist ends her residencies with a public showing of the students' art.

The Artist:

Peggy Dills Kelter is a visual artist and arts educator living in the Columbia River Gorge. She loves working with children, as their incredible creativity inspires her in her own work—primarily painting and drawing. She is also a professional calligrapher. When not teaching or making art, Peggy has worked as an art gallery director, arts administrator at the Boston Ballet, bookseller, newspaper columnist, and window designer. In 2000, one of her window displays won first prize in a national contest, rewarding her with a trip to Boston to dine with Julia Child and Jacques Pepin. Her artwork has been featured in calendars, posters, and greeting cards.

throughout the Northwest. She holds a BA in art from Kirkland College.

Residencies offered:

Sustainable Creative Recycled Art Programs (SCRAP): (Grades K-12)

This residency is an innovative way to teach traditional art concepts with non-traditional but readily available supplies. Creative problem solving will be emphasized as the students create art from recycled materials. The art activities are designed to complement and enhance learning in the main subject area and will be inspired by diverse sources agreed upon by the school and the artist. Basic visual art vocabulary will be applied as students learn the specific skills of additive sculpture. Participating students will use a variety of tools and techniques to create their own unique forms. This workshop will introduce artists who and cultures that used recycled materials throughout history. It is not so much the thriftiness but the resourcefulness of these artisans that the students will be encouraged to emulate. As a master recycler, the artist also will impart her knowledge of recycling mechanics. Examples of workshop possibilities include figurative sculptures of historic people, endangered species sculptures, world history through shoe art, characters in literature mask making, visual communication with alphabet art, story quilts, and exploring identity with self-portrait boxes.

Materials needed: Scissors, low-temperature glue guns and glue sticks, access to electrical outlets, white glue, and items collected by the students from home.

Geographic areas: Western Washington.

Availability: October – May. Can work unlimited consecutive weeks within a 60-mile radius of Olympia and two consecutive weeks beyond a 60-mile radius of Olympia.

Curriculum integration:

Social studies, language arts, foreign languages, math, history, sciences (especially environmental science), communications, drama, art, and music.

Teacher workshops:

An overview of SCRAP (Sustainable Creative Recycled Art Program), including: “what is recycled art”, “why it is done”, “where to get information and supplies”, “when to integrate recycled materials into the curriculum”, and “how to effectively use recycled materials in the classroom”. Hands-on projects, games, songs, and a bibliography will be presented in a 2–3 hour workshop.

Community outreach:

An art show at the school, local library, or some other venue featuring the students’ work. Another idea is to have the students present a hands-on SCRAP workshop where a simple project using recycled materials is taught to a senior citizens’ group or at an event—like Earth Day.

The Artist:

Diane Kurzyna is a visual artist who specializes in art from recycled materials. Her work has been shown in the Bellevue Art Museum, the Tacoma Art Museum, the Whatcom Museum, and the State Capital Museum. In 1981, she earned a BA in environmental design from Rutgers, and in 1989 she earned a Bachelor of Fine Arts degree and a teacher’s certificate with an art endorsement from the University of Washington. Having worked with young people for over twenty years, Kurzyna has taught in a variety of situations, including public and private schools, museums, summer camps, and art schools. Diane Kurzyna sees that her role as an art instructor is to encourage experimentation and observation, introduce new techniques, and develop skills. Her goal is to challenge students to challenge themselves.

Residencies offered:

Logos, Collage, Printmaking, Personal Expression: (Grades 6-12)

In this project, students examine historic and contemporary symbols, icons, and logos. Participants examine the way advertisers appropriate symbols and use them to sell products. Is it a coincidence the Mercedes-Benz logo looks like a peace symbol, which looks like an Ankh, the Egyptian hieroglyph for life? How did the Swastika change from an ancient spiritual symbol into an alarming emblem of fascism? In this day of mass-media and hi-tech communication, what are images telling us?

Materials needed: Scissors, glue sticks, white card stock or unlined chipboard, 100s of National Geographics and other magazines (but no gun or hunting magazines).

Self-portraits--Drawing, Painting, Personal Expression: (Grades 4-12)

Focus on correct anatomical drawing of the human face develops into a painted large-scale self-portrait. Students use drawing, painting, collage and their school ID photos to create unusual psychological self-portraits.

Materials needed: All of the above plus 1 roll of Buttercut for printing plates, matt board, tracing paper, white drawing paper, water-based printing inks, a large space with sink for printing studio.

Collage Accordion Books: (Grades 2-12)

What story does your family tell again and again? How can you tell the story in pictures? Combining text and image, students tell a story (fiction, fact, family, or culture) in the format of a multi-page accordion-folded book. We examine works by African American artists Jacob Lawrence and Romare Bearden, both celebrated for their visual storytelling.

Materials needed: Collage supplies plus acrylic paint, pencils, brushes, primed plywood panels, tarps, workspace.

A Picture is Worth 1,000 Words, Literary or Historical Mural: (Grades 2-12)

This project applies picturemaking concepts to an existing piece of literature. How can we tell a story using pictures and symbols? Ultimate product is a large-scale mural executed in paint and mixed media, depicting a short story chosen by the class.

Sheroes, Heroes, and Icons, Collage and Printmaking: (Grades 4-12)

Students create a composite collage heroine or hero from several sources, fictional or "real", historical or contemporary, using elements cut from magazines. The design, which may resemble a heroic portrait or a heraldic family crest or coat of arms, is converted to a relief printing plate from which multiple images are taken. Prints may be collectively produced on a large, colorful canvas banner, which becomes a permanent fixture in the school. Collages and prints are distributed among students.

Geographic areas: Washington State

Availability: Year-round

Curriculum integration:

Social studies, language arts, history, mythology, health science, environmental science, drama.

Teacher workshops:

Art History: Painting, Drawing, Works on Paper:

In a twenty-hour teacher in-service, up to six projects can be introduced, spanning many grade and skill levels. For each grade level, a single important work of painting or drawing is selected for its educational and aesthetic properties. Teachers participate in examination and discussion of Expression, medium, design elements, historical context, and Essential Academic Learning Requirements. The in-service ends with a group critique, using language of constructive art criticism, supportive discussion, and sharing of art-making experience.

Community outreach:

Hands-on after school mini-workshop for families, or after school presentation/reception honoring completion of mural; exhibition reception of student artwork with formal acknowledgement of students' and artist's participation.

The Artist:

Deborah F. Lawrence earned a MFA in painting from Claremont Graduate School in 1982. Since 1989 she has worked as an arts educator in institutions including the Washington State Arts Commission, the King County Cultural Heritage Commission, Hillcrest School of Oregon, Tacoma Art Museum, Idyllwild School of Music and the Arts, Seattle Asian Art Museum, Shoreline Arts Commission, University of Washington School of Art, the University of California Fine Arts Extension, Los Angeles County Museum of Art, the Woman's Building, and Exceptional Children's Foundation, Los Angeles. She has worked in public schools in Seattle, King, Pierce, Yelm, Snohomish, and Skagit counties, and with grade levels K-12, incarcerated youth, and adults. Her paintings and collages have been exhibited in Seattle, Spokane, Los Angeles, San Francisco, Chicago, New York, Sendai, and Prague. In 1994 she was awarded the WESTAF/NEA grant for Works on Paper, and she was awarded commissions by the Seattle Arts Commission in 1994 and 1996.

Residencies offered:

Video Myths: (Grades K-12 and special populations)

After studying myths from various cultures from Greek to Native American, the class will write their own myth. The students will create the visuals (background scenery, clay figures, puppets, pop-up cut-outs) using drawing, collage, and found objects. They will make story boards and write a script. The class will manipulate the figures and video tape them using basic animation techniques. The students will provide the voices and sound effects. The end product will be a video cartoon. Littke stresses innovative ways to tell a story. This residency integrates creative writing, theater, and literature and meets five learning benchmarks in writing and literature and seven art benchmarks.

Materials needed: Video camera, tripod, VCR, and basic art materials (paper, markers, pencils, etc.).

News On the March: (Grades K-12 and special populations)

Students research a period of history and create a news show from that time. The "News" show consists of late breaking events, interviews, and literary and theater reviews. Students will create the visuals using drawings, toys and student-made models, cut-outs, and collages. Then they will videotape the news program. The residency integrates art, history, social studies, and theater.

Materials needed: Video camera, tripod, VCR, and basic art materials (paper, markers, pencils, etc.).

Videotoons: (Grades K-3)

Students will make up a story in a round. Each student gives one line of the story. They draw pictures of what is happening in their section. We videotape the picture while the child says they're line in the microphone. The finished product is a short student created video cartoon.

Materials needed: Video camera, tripod, VCR, and basic art materials (paper, markers, pencils, etc.).

Geographic areas: Statewide.

Availability: All year.

Curriculum integration:

Creative writing, literature, history, social studies.

Teacher workshops:

Teachers get hands-on training in the use of video in the classroom.

Community outreach:

There will be a screening of student videos for the school population, parents, family and friends, and the community.

The Artist:

Ron Littke is a Seattle-based video and performance artist who also has residencies in New York and around the country. His videos have been presented throughout the United States and Europe. He has been a contributing producer for CBS This Morning, ABC Evening News, MTV News, and Deep Dish TV.

Residencies offered:

Masks: (Grades K-12)

After a brief slide tour of mask design concepts world-wide—through which students become familiar with linear and expressive qualities, symmetry, anatomical facial muscles, and expressionistic and stylized qualities, pattern, texture, coloring, and contrast—they create their own medium-to-large-scale masks. These masks can be wall-hung or hand held for performance applications and can take many forms—real or fictitious, humans or animals. Curriculum integration can occur in literature, multi-cultural folklore, history (medieval armory), or social studies as a study of symmetry and pattern from cultures around the world.

Materials needed: Two-ply chipboard, tempera paint, hot glue, brushes, sponges, found objects, masking tape, papier-mâché, white glue, scissors, pencils, paper.

Murals: (Grades K-12)

Either outdoor or indoor, murals can be painted directly onto existing wall surfaces or onto a removable wood panel. A brief overview of murals in an historical and social/political context would explain to students the public impact of this art form. Once the theme is decided, a mural takes on a communal aspect. Murals can accommodate virtually any curriculum area.

Materials needed: Pencils, paper, overhead projector, grid paper, masking tape, assorted w/c brushes, latex primer paint, latex gloss paint, bucket.

Screen Printing: (Grades K-12)

Students create one-, two- and three-color stencil designs utilizing both opaque and transparent colors on either fabric or paper. Participants will explore a variety of approaches to paper stencil cutting and how they affect the final design. In the process of becoming familiar with stencil designing, students will understand positive/negative shapes, patterns, edge qualities, registration, transparency, and marking editions. The project can lead to permanently hung fabric banners or flags, works on paper, and T-shirts. Curriculum integration works well in the subject areas of literature, social studies, language skills, and math/science.

Materials needed: 9" x 12" construction paper, tempera paint, fabric, fabric screen inks, paper, scissors, pencils, access to photocopier.

Geographic areas: Statewide, western Washington preferred.

Availability: September through May.

Curriculum integration:

All residency offerings can accommodate the following areas of study: history, social studies, literature, science, and math. Previous workshops have addressed 19th Century Japan, cultural heritage, cultural astronomy, simple machines, Shakespeare, Pacific Rim, architecture, trickster folklore around the world, early American history.

Teacher workshops:

A two-to-three-hour teacher workshop on design elements and their components is a good supplement to any of the three residency offerings. It will include concepts such as symmetry (bilateral, rotational, and point), contrast (color and values), composition (linear and surface), perspective, imbalance/balance in colors, shapes and forms, and art criticism.

Community outreach:

A slide/lecture on the work taking place at the school, an art sharing event at the school, or a hands-on screen printing workshop utilizing design elements covered in any of the three residency offerings.

The Artist:

Stuart Nakamura currently divides his creative output between studio work and public art design. The former allows him to explore personal issues that cannot be easily applied in large-scale art works, and the latter allows him to address work that affects people on a social level. Over the past five years, much of Nakamura's time has been spent on public art sponsored by the King County and Washington State Arts Commissions. He has been working on two indoor and two outdoor installations. His current involvement in the International District Village Square public art project is allowing him to team up with two other artists, Norie Sato and Hai Ying Wu. Together they are designing and implementing paving areas, stone benches, lighted sconces, and non-mobile designs on posts for the yet-to-be-built social and health services building. Nakamura's current studio work is based on small, wood sculptures involving figures with abstract forms in a state of balance/imbalance. This body of work was inspired by piano compositions by Erik Satie. The geometric forms are metaphors for the physical limitations of the figures and determine the relationships between figure and form, whether they conjure the emotions of joy, resignation, mischief, or grief.

Residencies offered:

Sketchbook to Picasso, How to Build Great Pictures: (Grades K-12, special populations)

Students make sketchbooks to carry everywhere as the personal passport into the land of the great artist. For two weeks, all participants are assumed to be the uniquely creative geniuses they are as they journey together into the realm of drawing and design. They will experience lots of "draw along" sessions with the artist to learn how to draw nearly everything around them. They also will develop their own cartoon characters and animal companions while practicing the basic building blocks of picture making from line to fully developed 2-D composition.

Materials needed: Cardboard boxes, duct tape, construction paper, found objects, glue, drawing materials, tempera paint, brushes, unlined white paper—50 sheets per student, tagboard, overhead projector, and markers.

The Humble Sketchbook: A Re-Introduction to the Pleasure of Making Pictures: (for teachers)

Teachers are reacquainted with the exciting possibilities of mark making and picture building through simple yet effective drawing and design instruction. Sketchbooks are made and filled over the course of this 40-hour journey into the many ways drawing can become a central tool for curriculum integration. Teachers may discover new ideas about drawing as a creative companion in the classroom.

Materials needed: Cardboard boxes, duct tape, construction paper, found objects, glue, drawing materials, tempera paint, brushes, unlined white paper—50 sheets per student, tagboard, overhead projector, and markers.

Geographic areas: All.

Availability: All.

Curriculum integration:

English, science, social studies.

Teacher workshops:

The Humble Sketchbook:

A hands-on demonstration of techniques to integrate drawing skills and the design process into classroom subjects.

Community outreach:

All Draw Night!

A draw-along event for the school body and community to learn how to draw faces, bodies, and do a little cartooning.

The Artist:

Newall's style is one of individual engagement. She enjoys working within the dynamic classroom environment and one-on-one with students and teachers to bring the full force of creative enthusiasm to well-designed projects that are relevant to the specific classroom curriculum. Her focus is on demonstrating how images and pictures come into being. She demystifies the creative process and collaborates with teachers to bring art into every discipline. Newall strives to treat all students as the artists they are and considers it her privilege and joy to help bring out what is unique and original from each individual she works with. Students often express the belief that they too are artists after making art in her residencies. After years of directing arts programs designed to make drawing and painting accessible to students with severe communication and/or mobility impairment, Newall is an expert at working with students with disabilities.

Residencies offered:

The Characters/Players in a Work of Art: (Grades K-5, special populations, and incarcerated youth)

Using sources from art history, students will identify the “elements of art.” Through two and three-dimensional projects, students will explore the individual characteristics of each “art element” and learn how these elements combine to create successful drawings and paintings. These projects juxtapose two and three-dimensional principles, concepts, and techniques for comparison, and build an overall understanding of the visual language artists use to create artwork.

Materials needed: Dependent on the type of residency. All materials are easily accessible and “found” materials can be collected by students and staff.

Imagineering: (Grades 4-12, special populations, and incarcerated youth)

For this project, students will use two and three-dimensional techniques to create a theme park, futuristic city or mode of transportation, fantasy home, theatre set, or museum exhibit. Students will explore real and imagined architecture, spaces, places, and attractions, create conceptual and plan drawings, and construct a three-dimensional conceptual model. Through this technique, students learn effective presentation techniques and methods and practice communicating ideas visually.

Materials needed: Dependent on the type of residency. All materials are easily accessible and “found” materials can be collected by students and staff.

Constructing and Deconstructing Art History: (Grades 6-12, special populations, and incarcerated youth)

It's painting and drawing; it's sculpture; it's art history. It's all three! Unique, fun, and entertaining, this workshop combines two and three-dimensional art concepts and techniques in ways that will enhance student understanding of the similarities and differences between “art on the wall” and “art in the round” while learning about art history. Students will be directed through experiences and projects that challenge them to explore, interpret, and deconstruct/reconstruct paintings and drawings from art history using both two and three-dimensional techniques and materials. In addition to painting, students will be introduced to sculpture techniques using materials like plaster, wood, and metal, as well as “found” and recycled materials.

Materials needed: Dependent on the type of residency. All materials are easily accessible and “found” materials can be collected by students and staff.

Geographic areas: Statewide.

Availability: Anytime. Can work four consecutive weeks within a 60-mile radius of Seattle and three consecutive weeks outside a 60-mile radius of Seattle.

Curriculum integration:

Science and environmental studies, history, math, cultural studies, applied and vocational arts, English and creative writing.

Teacher workshops:

Teachers learn about sculpture, the relationships between two and three-dimensional art, and the fun, entertaining components of art projects. Motivational experiences that help teachers see, imagine, and invent new ways of presenting art curricula are also provided. Hands-on technical workshops can be presented to give teachers the knowledge and confidence needed to use various sculpture media and techniques in their classrooms.

Community outreach:

Possibilities include an exhibit of student work either at the school or a public venue; a parent-student workshop where students assist their parents with a project exploring the ideas, concepts, and materials they have learned; or a student-designed presentation, performance, or assembly conducted for other students.

The Artist:

Darwin Nordin is an artist and garden designer. His sculpture and drawings have been exhibited throughout the US. He has completed a number of commissioned works and his drawings received the Armand Hammer Award of recognition in 1988. Nordin received a BFA from the University of Wisconsin and an MFA from Claremont Graduate School. He is an energetic arts educator who has spent over fifteen years providing art experiences to a wide variety of audiences, designing and facilitating many projects that are unique and of a scale and scope that goes far beyond the typical table-top art project. Nordin's professional affiliations with the Rochester Art Center, Rochester, MN (1981-1986), the Seattle Children's Museum (1989-1999), and The Experimental Gallery (1995-1999) have left him with some unique insight into how important it is for our society to promote programs for young people that both encourage creative self-expression and provide opportunities to share their vision.

Residencies offered:

Mural scenes vary depending on the goals of the group. Themes can support specific learning or school spirit. The artist has worked with schools on historical themes, environmental themes, and themes of friendship and brotherhood.

Murals: (Grades K-6. The artist will work with older students if they have chosen to be involved and have a commitment to the project)

Murals are created with the participation of every single child. Themes are determined by participating teachers/leaders. Students brainstorm and make sketches on the theme, and the composition is planned in scale. The designs are transferred to the mural surface, and students begin painting the designs.

Materials needed: Depending on the site of the mural, materials may include: plywood, canvas, form board, acrylic paints, brushes, paper, pens, clay, kiln.

Clay Tiles: (Grades K-6. The artist will work with older students if they have chosen to be involved and have a commitment to the project)

Murals can also be created with clay tiles. Tiles are prepared by the artist with parents' help, and students create their designs and paint their tiles. The tiles can then be hung as a mural.

Materials needed: Depending on the site of the mural, materials may include: plywood, canvas, form board, acrylic paints, brushes, paper, pens, clay, kiln.

Geographic areas: Statewide.

Availability: All year.

Curriculum integration:

The school usually determines the theme to be carried out in the mural according to the school goals and curriculum.

Teacher workshops:

Teacher workshops are based on the same process as the student mural but on a smaller scale. Teachers brainstorm ideas, sketch and compose the mural, and begin painting. Then teachers finish the painting during free time. By going through the same process as the students, teachers become familiar with it and learn how to integrate mural projects with other projects.

Community outreach:

Community outreach programs are planned with the school staff to meet the needs of the community. Often, on the last day of the residency, parents and community members are invited to celebrate the completion of the mural, with students and the artist available to answer questions.

The Artist:

Guatemalan artist Jose Orantes received his artistic training in the Escuela Nacional de Arts Plasticas de Guatemala and El Salvador. He made Seattle his home in 1978, and in his new environment, he developed an artistic style known as "Urban Naïve". The Puget Sound area has inspired him to capture the vitality of the city with brilliant colors. Orantes' most widely celebrated work thus far may be the expansive mural located on Campus Parkway near the University of Washington. His work appears in private and public collections. He has shown his work throughout Washington State and has been included in several national and international traveling exhibitions. For the past nine years, Orantes has been involved in many residencies with school, community, and prison groups and has received rave reviews. With his patient and encouraging manner, he is able to involve all participants in the creative process.

Residencies offered:

Understanding of West Africa via Multi-media Sources: (Grades 1-12)

1) Drawings of village scenery, stick people, and creative interpretations. 2) Music using bongos, congas, bells and shakers. Teachings include the Dan method of playing music by listening and counting. The students also learn how to perform as a group at a final assembly. 3) Dance imitating daily life movements—walking, working, playing—and animals. A final performance of dance also is presented.

Materials needed: Art supplies (crayons, poster paper, news print, pencils, scissors, glue, etc.), audio-visual equipment, world map, a lot of space, and percussion instruments (bongos, shakers/rattles, bells, and drums).

The Art of Storytelling, Introduction to the Unique Style of West African Storytelling: (Grades 1-12)

1) Exploration of stories in the Dan culture—moral, logical, and proverbial. 2) Storytellers and their roles in the village community and in education and entertainment. 3) Cross-cultural uses of storytelling.

Materials needed: Art supplies (crayons, poster paper, news print, pencils, scissors, glue, etc.), audio-visual equipment, world map, a lot of space, and percussion instruments (bongos, shakers/rattles, bells, and drums).

Culture as Art, Exploration of Tribal Lifestyles: (Grades 1-12)

1) Familial structures and introspection into daily life. 2) Village values and morals. 3) The tribal educational system.

Materials needed: Art supplies (crayons, poster paper, news print, pencils, scissors, glue, etc.), audio-visual equipment, world map, a lot of space, and percussion instruments (bongos, shakers/rattles, bells, and drums).

Geographic areas: Statewide.

Availability: All months. Can work four consecutive weeks within a 50-mile radius of Seattle and two consecutive weeks if further.

Curriculum integration:

Music, dance, art, drama, literature, and social studies.

Teacher workshops:

Understanding of African culture and ways to integrate this material into the curriculum. Ways of dealing with ethnic and cultural diversity.

Community outreach:

Performances for parents and the community by Won-Ldy Paye and the students or an open forum/discussion of cultural issues, values, and interpretations.

The Artist:

Won-Ldy Paye currently resides in Seattle where he practices his many talents including music, dance, painting, writing, and storytelling. For the past decade, Paye has been an artist in residence for the Washington State Arts Commission and the Seattle Arts Commission, working in schools and communities throughout the Northwest. He has been called upon by the Seattle Art Museum for numerous consultations about African Art. He taught African Dance for eight years at the University of Washington's Experimental College. And he founded and directs Village Drum and Masquerade, which features authentic masks and acrobatic dancing from Liberia. Paye performs at major festivals in the US and Canada; and for several years, he hosted The Best Ambiance, an African radio show on KCMU 90.3. A veteran of many successful ethno-pop dance bands, Paye now performs with the revamped Seattle legend African Roots. Why Leopard has Spots, Won-Ldy's first book of traditional Dan Stories, printed by Fulcrum, has garnered four prestigious national awards. His stories also have been featured in MacMillan/McGraw-Hill School Division textbooks. Paye is under contract with Holt and is expecting another book to be released in Spring 2001.

Residencies offered:

Basic Drawing and Painting: (Grades K-12)

This residency is a step-by-step approach to teaching the use of color, design, composition, line, and texture that fosters self-expression and confidence in students and teachers. Through this approach the artist is able to discover unique qualities to apply to almost any visual medium. He begins with a slide and Internet presentation of Latin American art and culture. Students learn to identify art from various cultures and different times. Students begin the drawing exercises with basic themes such as faces, animals, buildings, plants, and imaginary beings. They explore a variety of techniques and media that expand their artistic vocabulary.

Materials needed: Pencils, paper, erasers, rulers, oil pastels, scissors, and glue sticks.

Design and Fabrication of Mosaics: (Grades 4-12)

Students will explore mosaics as an art form in its historical and cultural contexts by viewing slides, CD ROMs, and the Internet. Robalino teaches a variety of mosaic techniques. Teachers can choose a theme in advance of the workshop, or students can develop their own theme. The artist has developed simple mosaic techniques that are easily adapted to the classroom and can become permanent art works for the school.

Materials needed: Tumbled glass, glass beads, silicone adhesive, grout, plywood or Wonderboard, and clear contact paper.

Geographic areas: Statewide.

Availability: All year.

Curriculum integration:

Robalino works with teachers to create projects that help them integrate visual arts into the school curriculum. His past workshops integrate Latin American cultural studies, mathematics, language arts, computer arts, and technology into the visual arts.

Teacher workshops:

The artist offers different and adaptable teacher workshops based on the activities provided in each residency.

Basic Drawing and Painting:

The workshop focuses on familiarizing teachers with the vocabulary, materials, techniques, drawing exercises, and workspace procedures he will utilize in their class. He also introduces teachers to Internet resources that explore artists, art history, and art lessons. During the workshops he strives to elicit and foster ways in which teachers can integrate and enhance their curriculum with the visual arts.

Design and Fabrication of Mosaics:

Robalino illustrates the history of mosaics and their cultural significance and outlines the vocabulary, techniques, and materials used to design and fabricate mosaics.

Community outreach:

An art activity for the parents and other family members of the school children and an exhibit of student work for the community. As part of this celebration, the children teach their families what they have learned. When a mosaic is completed, the artist likes to have an unveiling dedication for the whole community to attend. This may include music, refreshments, or other celebratory activities.

The Artist:

Born in Quito, Ecuador, Mauricio Robalino has lived and worked as an artist in the Seattle area since 1989. Mauricio studied as an undergraduate at the San Francisco Art Institute and has a Master of Fine Arts degree in painting from the University of California. His art is a celebration of life and expresses a deep love for vibrant color, dynamic composition, and inspired whimsy, which is stimulated and nurtured by his interest in the arts of all times and cultures. At the core of his artistic expression is an organic creative process that generates surprising drawings with bold, flowing, and spontaneous lines. Since 1986, through programs as diverse as Seniors Making Art, Alaska Artists in Schools, Washington State Arts Commission, King County Arts Commission and numerous others, Robalino has taught art to students of all ages. He also has extensive experience creating public art in the form of murals, mosaics, and sculptures in Washington and Alaska, and his work has been shown internationally.

Residencies offered:

(Grades K-12)

Liza vonRosenstiel teaches drawing, painting, and printmaking (both linoleum and silkscreen) for in-class projects, as well as paint-murals for interior and exterior permanent projects. She is interested in having students experience a variety of art materials within the context of a curriculum based topic.

In order to tailor the residency to a specific school's needs, vonRosenstiel keeps the following variables in mind: the school's curriculum, budget, art-skill level, and population. She has found that teachers and students gain the most knowledge, experience, and satisfaction when a project dovetails into the existing curriculum. In addition, vonRosenstiel encourages students to look at other artists, like Jacob Lawrence, Henri Matisse, and Georgia O'Keefe, for inspiration.

Materials needed: Dependent on the project.

Geographic areas: Primarily western Washington, but will do two out-of-town residencies.

Availability: Any time.

Curriculum integration:

The artist has done residencies which combine visual art with science, language arts, social studies, and geography. When integrating art into a curriculum, teachers will need to help find visual aids for the class. For example: in a project integrating visual arts into pioneer history, the teachers and students found old photos of the area to paint.

Teacher workshops:

Basic drawing---how to draw what you see.

Acrylic painting.

Printmaking—silk-screening and linoleum printing.

Simple bookbinding.

Community outreach:

Art show of student work.

A hands-on art workshop for families.

The Artist:

Liza vonRosenstiel has lived and worked in Seattle for 20 years. Her paintings have been widely exhibited both regionally and nationally. She has received numerous grants including King County 1% for the Arts Project at Harborview Hospital and Seattle Arts Commission Northwest Major Works. The artist has taught for the past 13 years in many places including Washington, California, and Alaska. Working with all ages, vonRostenstiel has taught painting, drawing, printmaking, and mixed media work. She has received education grants from the Washington, California, King County, and Seattle arts commissions to work as an artist in residence. She loves making art and teaching and even eats the school lunches.



Arts In Education Program



2001-2003 Artists In Residence

Literary Artists

Residencies offered:

(Grades K-12, adults, and all special needs populations)

Ferra's residencies encourage students to use language in unpredictable ways in order to think and write about the "ordinary" from new perspectives. For example, using uncommon verbs with subjects, students have written such lines as "fear hibernates in the dark winter caves of your dreams" and "rain types poems on my roof and signs its name on my windows." Ferra concentrates on specific language in which students name and enrich nouns, so that a tree might become a "buckeye," flowers might be "foxglove" or "fireweed," and clothing might range from "parka" to "kimono" to "fedora." Focusing on the use of adjectives in eliminating clichés and building new comparisons, her students have created such phrases as "quiet as a baseball snuggled in winter grass" and "brave as a cattail toughing out a hurricane." Through supportive peer responses, Ferra directs students positively in the revision process, enabling them to perceive themselves as creative thinkers and instilling a renewed sense of self and a desire to continue writing.

Materials needed: Pencils or pens, paper, access to a photocopier, and some chalkboard space.

Geographic areas: All.

Availability: Anytime. Prefer to start scheduling in the fall so that residencies can be paced comfortably throughout the school year.

Curriculum integration:

Science, art, history, social studies, drama, music.

Teacher workshops:

Ferra thrives on working with educators as well as students. A teacher workshop can consist of ways to generate word lists and invent techniques applicable to a specific grade level. In every workshop she engages teachers in the act of writing and sharing, striving to make the experience meaningful and fun. She wants each teacher to leave the workshop with at least one draft of a poem and with ideas about how to adapt poetic concepts to fiction and creative nonfiction, whether it is a book report or a topic for any school subject. Her main objective is to inspire teachers to enjoy themselves, as writers as well as teachers of writing.

Community outreach:

A sample community event would be an evening reception and reading of student work. The reading, which is always an affirmative experience for students, can culminate with a slide show put together by parents and students (the slides depicting residency activities). The slide show can be accompanied by live or recorded music, becoming both a visual and musical celebration of the writing residency experiences.

The Artist:

Lorraine Ferra has worked as a writer in residence since 1979, teaching in Utah, Washington, Delaware, Massachusetts, and Vermont. Her poems, prose, translations, and critical reviews have appeared in numerous periodicals and anthologies. She is the author of *Eating Bread*, a collection of poems, and *A Crow Doesn't Need a Shadow: A Guide to Writing Poetry From Nature*. Her guidebook has been chosen by the National Council of Teachers of English for promotion and distribution. She is founder and director of *Wordtracks*, a nature-based creative writing program for children and adults. In addition to in-school residencies, she presents creative journal-keeping experiences for natural history museums and science centers nationwide.

Residencies offered:

(Grades K-12, adults)

Word play and imaginative language are the foundation of poetry. With enthusiasm and a few tricks borrowed from Kenneth Koch and others, Flenniken helps students discover how to surprise themselves. In addition to traditional subject matter, math and science concepts can be integrated into poetry lessons with satisfying results. Students in secondary grades, for example, might apply the specialized vocabulary of geometry or physics to a poem about parents. Younger students might compare arithmetic equations with sentences and play with words on either side of the equal sign. Or they might apply scientific concepts—floating and sinking, counterbalance—to their own emotions, bodies, and landscapes.

Materials needed: Access to a photocopier, writing instruments and paper, chalkboard/whiteboard or overhead projector.

Geographic areas: Metropolitan Western Washington and environs within 60 miles of Seattle; Tri-Cities and communities within 60 miles.

Availability: Available any month of the year, but school months are best.

Curriculum integration:

Poetry can focus emotion and thought on any subject with the precision of a medical instrument. The artist is uniquely qualified to integrate the particular mysteries and vocabularies of math and science into a poetry curriculum and can apply the same principles to the arts and humanities.

Teacher workshops:

The first priority is always to convey the emotional satisfaction and excitement poetry offers. The workshop will focus on bringing carefully selected contemporary poetry (i.e., poetry written by adult poets for adults) into the classroom and using it as a springboard for classroom discussion and inspiration, much in the way visual art has been integrated into the classroom. Teachers will play and surprise themselves with a few of the same writing exercises their students will be using.

Community outreach:

This is a fine opportunity to celebrate poetry's oral traditions. An evening poetry reading in a public library, bookstore or coffeehouse, or an all-school poetry presentation allows students to share their work. A community workshop or open mike can be a gratifying alternative.

The Artist:

Kathleen Flenniken has published widely in literary journals including *Atlanta Review*, *CALYX*, *Poet Lore*, *Southern Poetry Review*, *Crab Creek Review*, and many others. Her poems have been included in the 1998, 1999, and 2000 King County Poetry on the Buses Project and have been nominated for a 2001 Pushcart Prize. Flenniken teaches two poetry writing courses at the University of Washington Experimental College and has led poetry workshops in the public schools for several years. In addition, she holds BS and MS degrees in civil engineering and was a practicing engineer for eight years. Flenniken and her husband have three children in the Seattle Public Schools.

Residencies offered:

Poetry Is Where We Live: (Grades 1-12, adults)

From writing about the smell of cedar chips to making metaphors with household tools, this workshop series draws inspiration from the everyday world.

Materials needed: Overhead projector, colored pens, pencils, paper, blackboard, cassette player, folders to hold student work.

Word Play/Tools For Making Poems: (Grades 1-12, adults)

: Students become poem makers who use tools such as figurative language, intentional line breaks, personification, and other poetic devices to make their poems sing.

Materials needed: Overhead projector, colored pens, pencils, paper, blackboard, cassette player, folders to hold student work.

Subject-Focus Workshops: (Grades 1-12, adults)

Developed in collaboration with participating teachers, these workshops broaden the focus of an area of study, from American history to zoology. All workshops incorporate the creative process of revision.

Materials needed: Overhead projector, colored pens, pencils, paper, blackboard, cassette player, folders to hold student work.

Geographic areas: All.

Availability: Open.

Curriculum integration:

English, language arts, fine arts, music, science, social studies.

Teacher workshops:

Teachers become writers as they engage in two or three poetry writing exercises which enable them to enter the writing process from pre-writing through publication by reading aloud. The group will discuss how these exercises and others like them can be incorporated into their classrooms. This workshop includes handouts and an annotated bibliography, as well as a show-and-tell of teaching resources.

Community outreach:

The outreach event will be a celebration of student writing that may take the form of an evening coffee house reading featuring student readers, displays of polished poetry on the walls, and folders full of poems-in-progress from the workshops set out on tables.

The Artist:

Laura Gamache is a writer of poetry and creative nonfiction. Born in Seattle, she holds both a BA and MFA in fiction writing and directs the Writers in the Schools Program at the University of Washington. Her writing has appeared in several publications, including the anthology *In My Life: Encounters with the Beatles* and the *North Atlantic Review*. One of her essays on teaching poetry appears in *Classics in the Classroom* from Teachers & Writers Collaborative. In addition, her story *A Night at the Monster Trucks* aired on KUOW radio's *Weekday*. In 1999, she was selected to participate in the Jack Straw Foundation Writers Program, and her poetry was included in King County's *Poetry on the Buses*. Gamache has traveled throughout Washington State as an artist in residence since 1992.

Residencies offered:

(Grades K-12, adult)

Sibyl James' residencies explore the imagination, as well as daily reality, and ways to express our thoughts and feelings effectively. Following the state's Essential Learnings in the Arts, residencies focus on developing skills in the elements of creative writing—character, imagery, musicality, and point of view. Each workshop focuses on defining one element, giving examples of work by writers from diverse backgrounds, and involving students in exercises designed to help them understand and use the element. Students also will learn to evaluate their own and classmates' writing. Presentations build sequentially on previous skills. Themes can be integrated with other curricular areas including: social science: scenes of historical events from different participants' points of view, travel, or science fiction tales to portray the geography/culture of a place; science: poems presenting the world of some insect or animal; mathematics: or poems with mathematically based rhythms.

Materials needed: Chalkboard or white board, paper, pencils, pens (if possible a cassette player, video camera).

Geographic areas: Within 40-mile radius of Seattle.

Availability: Any.

Curriculum integration:

Workshops support the language arts and critical thinking. Preplanning with teachers allows a creative writing approach to concepts covered in other areas such as history and science. Also, James can include material from countries she has lived in—China, Mexico, North Africa and Sub-Saharan Africa—to provide an international component to other multicultural studies.

Teacher workshops:

Hands-on workshops are intended to help teachers feel comfortable with designing their own creative writing sessions and to explore ideas for using creative writing in other aspects of the curriculum. Direction is given on how to create the basic format for a writing segment, as well as how to design and sequence a long-term program in creative writing. Sample exercises and resources for further exercises and examples are provided.

Community outreach:

Student performances or writing workshops for the community, use of local radio and cable TV for performances, cassette or video recordings, a class book, or a poetry mural for the school.

The Artist:

Sibyl James has a PhD in English. She has taught at colleges in the US, China, Mexico, and as a Fulbright professor in Tunisia and Cote d'Ivoire. Additionally, she has taught writing to K-12 students through the Washington State and Alaska arts commissions, Seattle Public Schools, and international schools in North and Sub-Saharan Africa. She taught the literary arts component of a program for teachers at Seattle Pacific University and worked on a Seattle Public Schools project to design learning objectives in the arts. As a member of the Seattle Arts Commission, she helped create an Arts in Education Program and served as its chair. Recently, James was lead writer on a creative writing text for students. Her publications include five books and works in over 100 journals internationally. She has received major awards for her writing from public foundations.

Residencies offered:

(Grades K-12)

Roche's residencies start with oral language play, sometimes from the Bantu form, or sometimes with other "language games" which will become short poems almost without the students realizing it. Students move effortlessly from introductory play to writing poems. These poems are followed by a number of exercises to teach basic elements and concepts in poetry: sound and rhythm, image, content, line-breaks, and ruses of recurrence. In school, residencies often culminate in a book of poems or a poetry performance.

Materials needed: Paper and pencils, colored construction paper for elementary students, a VCR for older students.

Geographic areas: All.

Availability: Best is fall and winter.

Curriculum integration:

There are endless possibilities—the poetics of physics (developed by Olson, Duncan, others), biology as both content and metaphor (developed by Michael McClure), content from social studies and history. Poems can be made of any material; it is the approach to the materials that define the poetics.

Teacher workshops:

The teacher workshop is designed to engage teachers of all disciplines in using creative writing as a means to explore their subject. Teachers leave with practical exercises they can use in their classrooms.

Community outreach:

This depends on the community's needs and wishes. The artist has presented an evening poetry workshop for community members who write and a poetry reading featuring students. She also has held an all-school presentation by students during school hours.

The Artist:

Judith Roche is the author of two poetry books, *Myrrh and Ghosts*, and has recently edited an anthology of writing about Pacific salmon, *First Fish, First People, Salmon Tales of the North Pacific Rim*. She is published in numerous journals and magazines and co-wrote and edited two creative writing teaching books: *Yo Words* and *What's the 411?* She has taught classes and residencies in schools, colleges, universities, and prisons throughout the Northwest and nationally. She is the literary arts director for One Reel and manages the literary component of Bumbershoot, the Seattle arts festival.

Residencies offered:

Building a Book, Writing a Story from Your Own Life: (Grades 4-12)

This residency is based on the belief that each person has a story to tell and that the world needs to hear those stories. The residency aims to help young people bring their personal stories—both actual and fictional—into the world. The course is designed as a microcosm of the process an author goes through from first spark of an idea, to development of story, to refining the work to make it stronger, and finally to rehearsing and presenting the completed piece to an audience. The class process involves learning games and exploring concepts like plot, setting, character, and dialogue. An optional component involves acting out key elements of a student's story and photographing these for use in the student's book. At the end of the residency, each student has written—and illustrated with photos—her/his own book. A student reading allows student authors to present their work to the class or school assembly.

Materials needed: Pens, pencils, paper, construction paper. For the optional step of photographing key moments: camera/s (disposable is fine) and enough film for four exposures per child (three rolls of 24 exposures for a class of 18).

Geographic areas: Statewide.

Availability: All year.

Curriculum integration:

This residency works well with English literature. Preplanning with teachers allows for a creative approach to history, sciences, and social studies. Also, theater/drama integrates well with the acting-out-a-story component of book making.

Teacher workshops:

The workshop guides teachers from off-the-cuff oral stories to a written pieces moving toward finished, publishable form. Teachers leave with practical exercises they can use in their classrooms.

Community outreach:

Possible events depending on community needs/desires: a literary reading of the author's work with a question and answer period, a student literary reading, an adult writing workshop in a senior citizens' home or library.

The Artist:

Monica Woelfel has published numerous short stories, articles, and essays in literary journals, magazines, and newspapers, including *The North American Review* and *The Portland Oregonian*. Her writing won the *Oregonian's* Short Fiction Contest and took second place in the nonfiction book category of Pacific Northwest Writers' Association 2000 literary contest. She has worked as a reporter, newspaper editor, and publicist. She also has taught outdoor education skills for grades 6-12, adult writing classes, and creative writing as a local artist in residence in elementary school. Woelfel speaks conversational Spanish. Because she has a brother and sister with learning disabilities, she is interested in working with children with learning challenges, as well as those who excel at academics.